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## BOSTON OPERA OWES \$123,380.18

### Some of Those to Whom the Money Is Due

Attorneys for Max Rabinoff, head of the Boston National Grand Opera Company, filed a list of the creditors of that organization in connection with its petition in bankruptcy. By means of the proceedings the company will be relieved of paying debts amounting to over one hundred thousand dollars. The assets consist of a deed of trust to the Columbia Trust Company for \$150,000, covering all the properties of the corporation. There are 125 creditors, among them being E. A. and B. S. Bachelder, \$500; Elliott Foreman, \$11,171; Harry W. Bell, \$302.98; Victor Kiralfy, \$1,205; George Baklanoff, \$5,663.56; Jose Mar-dones, \$2,750; Riccardo Martin, \$6,300; Tamaki Miura, \$6,025; Roberto Moranzoni, \$2,200; Mabel Riegelman, \$1,200; Maggie Teyte, \$5,050; Luisa Villani, \$4,050; G. Zenatello and Maria Gay, \$15,215; A. Ruberti, \$4,345.88; United States Government, \$889.00; H. Robert Law, \$273.65; Maison Jaqueline, \$823; J. G. McNarry, of the First National Bank, El Paso, Tex., \$10,000; G. Ricordi & Co., \$4,300; Max Rabinoff, \$3,956.36; A. Rabinoff, \$2,000; Siegman & Weil, \$80; Van Buren New York Posting Company, \$1,000.63; Equitable Trust Company of New York, \$2,022.75; Musical Art Association of Cleveland, \$29,000, for moneys loaned, and N. D. Goldberg, attorney, \$1,500.

## WOMAN COMPOSER

### CLAIMS "TIPPERARY"

Alleges She Wrote Popular Song and Is Suing for \$100,000 Profits

A Mrs. Jay is suing Chappell & Co., the publishers, for \$100,000, representing profits she alleges to be hers as the real composer of the popular war song, "Tipperary." She claims that in 1908 she wrote the song to "boost" the apple industry of the State of Washington, and her composition was played at that time by Innes' Band at the Alaska-Yukon Fair. Mrs. Jay states in her complaint that the chorus or refrain of her song, the manuscript of which was stolen from her the night after its production by the band, is identical with that of "Tipperary." Before Justice Goff, of the Supreme Court, Mrs. Jay is suing for the profits paid to the composer, Harry Williams, and making application for an injunction restraining the defendants from selling it. Justice Goff decided to appoint a reputable and competent musician, "in the foremost ranks of his profession," to examine into the claim that the two pieces are essentially the same.

### Plot of the New Cadman Opera

In the New York Times of Sunday, September 23, there appeared an unofficial description of the plot of the new opera "Shanewis," by Charles Wakefield Cadman, which is to be produced at the Metropolitan Opera House late this season. The attached is a transcript from the quotation given by the Times:

Mrs. J. Asher Everton, described in the argument of Cadman's opera as "a wealthy widow and prominent clubwoman of Southern California." This person has become interested in Shanewis, a beautiful and educated Indian girl, sending her to New York for vocal training. Shanewis sings her Indian songs to her hostess's friends in Scene 1 in a Pacific Coast bungalow at a party given for Amy Everton, just from Vassar. Her native charm fascinates Lionel Rhodes, whom Amy is to marry. Unaware of his engagement, the protégé of Amy's mother invites the doubly impetuous wooer to visit her own home and see if the savage life from which she sprang will modify his regard. Amy jealously protests to Lionel, while the departing guests laugh at her lover's infatuation for the Indian, whom the young people call "Bird of the Wildernesses."

The second part, in Oklahoma a few days later, discovers Shanewis and Lionel watching the closing scenes of a big Summer pow-wow. There is even a Jazz band. The man is fascinated by the primitive ceremonial songs, the Indian mothers with babies in cradle boards, the dancers in blankets, beads, and feathers. Philip Harjo, a fanatical young Indian, gives Shanewis a poisoned arrow once used by a maiden of the tribe to avenge herself on a white betrayer. Mrs. Everton and Amy have followed Lionel, and Shanewis learns the truth. "My ancestress," she says, "would have drawn that bow and sent the arrow to your faithless heart. But I am too civilized, or too weak—which is it?" She tosses the weapon aside. Harjo seizes it and kills Lionel from the forest to which Shanewis has turned. "Mine in death," sings the Indian girl, kneeling, as Mrs. Everton frantically drags her daughter away.

### Gogorza Struck by Motor

Emilio de Gogorza, the baritone, and husband of Emma Eames, was struck by an automobile in Boston and injured slightly. He was on the sidewalk with his secretary, Helen Winslow, of Bath, Me., when a motor car left the middle of the street and hit the couple.

### The "Riviera Girl" Opens Here

The new tuneful and very well scored operetta, the "Riviera Girl," with music by Kalman and libretto by Bolton and Wodehouse, began what should be a long and very profitable run at the New Amsterdam Theatre here. The story is a romantic one and is well knit and related with plenty of incident and humor. The lyrics are particularly well turned and polished. Kalman's score is particularly Hungarian, and he makes plentiful use of Magyar folk tunes and dances. Wilda Bennett, an uncommonly

pretty prima donna, sings with much taste and refinement, although her vocal teacher should try to make her keep her chin from wobbling, as it causes unsteadiness of tone production. Carl Gantvoort, a very manly and finished actor, possesses a most sympathetic baritone voice, which he uses with extreme skill. Also, it is a delight to hear him diction English in such a manner that it could be understood in every word he uttered. That is more than one could say for the other singing members of the cast. Klaw & Erlanger, the managers, have furnished the new piece with a very lavish scenic and costume outfit.

## MUSICIANS UNDER THE FLAG

Allen, Robert S.  
Bibb, Frank.  
Clifton, Chalmers.  
Doering, Henri.  
Fram, Arthur.  
George, Thomas.  
Grainger, Percy.  
Heckman, Walter.  
Heizer, Frederick, Jr.  
House, Judson.  
Hochstein, David.  
Kraft, Arthur C.  
Keller, Harrison.

La Belle, Guy.  
Lewis, Ward.  
Macbeath, Donald.  
Parks, Elizabeth.  
Rogers, Francis.  
Schelling, Ernest.  
Spalding, Albert.  
Stiles, Vernon.  
Stoessel, Albert.  
Trimmer, Sam.  
Vail, Harris R.  
Whittaker, James.  
Wille, Stewart.

## THE APOLLO CLUB RECEIVES GIFT

Generous Donors Help Replace Chicago Organization on Sound Financial Basis

(By Telegram)

Chicago, September 25, 1917.

The Apollo Club, Harrison M. Wild, director, has just received a gift of \$2,700 to help pay the deficit existing in its finances. The principal contributors were Mrs. Harold McCormick, \$2,000; Mrs. Lowden, wife of the Governor of Illinois, \$200, and Charles Swift, \$200. A committee is hard at work to secure the additional amount needed to cover the deficit and to obtain a guarantee of \$5,000 for the next five years. A great benefit concert for this purpose will be given in Orchestra Hall on November 5, under the auspices of the Chicago Piano and Organ Association.

R. D.

### Early Echoes of a Promising Season

Charles L. Wagner has received the following telegram from James E. Devore:

Battle Creek, Michigan, September 18, 1917.  
Michigan musical season opened last night by Mme. Galli-Curci and Rudolph Ganz, before largest concert audience gathered in Auditorium, Saginaw, since its dedication. Tonight at the Post Theatre hundreds turned away after every available bit of space on stage had been sold. Ovarious for both artists indicates big season.

Marian F. Holt, secretary of Mary Free Bed Guild, Grand Rapids, Mich., one of the most successful courses in America, which opens its sixth concert season by a return date for Mme. Galli-Curci October 9, writes under date of September 16:

You no doubt will be interested in knowing that our house is sold out entire for the course, and there are more than 150 on the waiting list.

We very much appreciate your last year's idea at the McCormack concert, of using the chandeliers for an aerial audience. Will you please wire us instructions for making it practical?

### The Musical Monitor to Move to New York

The Musical Monitor Publishing Company has been incorporated in New York State to publish the Musical Monitor, the official organ of the National Federation of Musical Clubs for some time past. The Musical Monitor has been issued from Chicago heretofore, but Mrs. David Allen Campbell, president and treasurer of the new corporation and editor of the paper, will transfer the publication to New York, beginning with the November number. The new offices of the paper will be at 1425 Broadway, the Metropolitan Opera Building. William B. Murray, of New York, is the new advertising manager.

### Lieut. Sousa's New York Concerts

Lieut. John Philip Sousa and his band of 250 enlisted musicians, comprising the Great Lakes Naval Band, will come to New York from Chicago to participate in the Red Cross Rosemary Pageant here on October 15. Two concerts, also for the Red Cross, will be given at Carnegie Hall on the following day.

### "Le Prophète" Not to Open Metropolitan

The MUSICAL COURIER learns that, contrary to previous reports, "Le Prophète" is not to open the Metropolitan Opera season on November 12. Following the usual custom, one of the standard Italian operas with Enrico Caruso in the cast will constitute the opening performance.

## NEW YORK PHILHARMONIC SOCIETY ANNOUNCEMENT

The Philharmonic Society of New York makes the following announcement for the season 1917-1918, the seventy-sixth year of its uninterrupted activity in the field of orchestral symphonic music: The concerts in Greater New York are divided into five subscription series. Of these, twelve Thursday evenings, four Saturday evenings, sixteen Friday afternoons, and twelve Sunday afternoons, will be given at Carnegie Hall, New York, and five Sunday afternoons at the Brooklyn Academy of Music.

Josef Stransky, conductor of the Philharmonic Orchestra, enters upon his seventh year of service with the society. Mr. Stransky's program arrangements for the season offer a number of novelties by foreign and American composers. They include a Beethoven-Brahms cycle of three concerts which will be part of the regular Thursday, Friday and Sunday subscription series. At the Thursday and Sunday concerts of the cycle, Beethoven's ninth symphony will form part of the program.

The soloists of the Philharmonic season include Josef Hofmann, Julia Culp, Jascha Heifetz, Wynne Pyle, Vernon Stiles, Pablo Casals, Guiomar Novas, Alfred Megerlin, Fritz Kreisler, Helen Stanley, Leo Schulz, Percy Grainger, Alfred Kastner, Marcia van Dresser, Rudolph Ganz, Rose and Otilie Sutro, Ossip Gabrilowitsch and Louis Graveure.

The quartet for the ninth symphony is Grace Kerns, soprano; Alma Beck, contralto; Theo Karle, tenor; Arthur Middleton, bass.

On tour during its winter season the Philharmonic's traveling program will be on a more extensive scale than at any time in the history of the society. Nearly forty cities will be visited by the orchestra on its out of town trips.

## A PERMANENT COMPANY FOR LIGHT OPERA

At the moment of going to press the MUSICAL COURIER learns that a plan is on foot and already well toward realization looking to the establishment of a permanent company for light opera in New York. The organization will be known as the Stewart Opera Company, and the prime mover is W. G. Stewart, formerly one of the managerial heads of the Castle Square Opera Company. It is the intention of the promoters to present nothing but light opera of the very best sort, with a repertoire including many of the Gilbert and Sullivan favorites and the best works of such American composers as Reginald de Koven, John Philip Sousa and Victor Herbert. The management is seeking only the very best vocal and acting talent and promises performances of the highest artistic standard as regards both principals, orchestra, chorus and stage equipment.

### San Carlo Company on Tour

On Sunday morning the hundred members of the San Carlo Grand Opera Company, after three weeks of the most remarkable business ever enjoyed by a visiting organization in New York, boarded a special train provided by Impresario Fortune Gallo, for the quaint old city of Quebec, where the present week is being spent. At the Grand Central Station there gathered a large number of friends, personal and otherwise, admirers of the artists and of the organization as a whole, to speed them upon their long transcontinental tour of thirty-two weeks.

Six cars were required to transport the artists and the scenic, costuming and other stage effects for the fifteen operas in the company's repertoire this season.

Charles R. Baker, advance manager and publicity representative, left on Monday for the West, to blaze the way in his customary successful manner for the company to follow. Before leaving, Mr. Baker was asked what he thought of his company's metropolitan success.

"Quite as I had expected," he replied. "New York treated us beautifully, and the city's opera devotees have the sincere thanks and hearty appreciation of every member, from the prima donnas and tenors to the third row chorus, for the splendid receptions, the liberal patronage and the genuine enthusiasm displayed at every performance. Patrons applauded themselves deep into the heart of every member of the organization, and the artists will look forward to a longer and more extensive 'season' here another time."

### A Chance to Give Needed Assistance

The MUSICAL COURIER has received the following:

Prof. Otto Hackh, the well known composer and musician, who died suddenly after a short illness, was penniless, with a family of four depending, and in order to secure to him a respectable funeral, friends are collecting funds to defray the expenses. Any amount, whatever it may be, sent to the undersigned, will be thankfully received for this object and toward the assistance of his family.

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### Riccardo Stracciari's Recent Triumph

By cablegram from Mexico City comes word of the recent triumph in that city of Riccardo Stracciari, the baritone. The message reads: "Stracciari enjoys superb success as Rigoletto."

## ARTISTIC EVENTS SCHEDULED FOR PHILADELPHIA

**Judson Promises Excellent Concerts—Orchestral Season at Wildwood Extended  
—Philadelphia Musical Bureau's Favorable Outlook**

Under the capable direction of Arthur Judson, a series of four concerts has been arranged. These concerts should be of immense interest to the music loving public of Philadelphia, for the artists engaged represent those in the front rank of their profession. On October 27, Zimbalist will appear at the Academy; on November 1, Yvette Guilbert, in the Bellevue-Stratford ballroom; on January 24, March 13 and March 20, respectively, Florence Hinkle-Witherspoon, Herbert Witherspoon, Alma Gluck and Josef

Hofmann, in recital in the Academy, the Witherspoons appearing jointly on the evening of January 24.

### Anna Regan to Be Congratulated

Anna Regan, a pupil of the Leeftson-Hille Conservatory, who passed the New Jersey State Board Music Supervisor's Course last spring, again has demonstrated her ability and the thoroughness of her training in passing with high honors the examination prescribed by the Pennsylvania Department of Public Instruction, receiving a teacher's special certificate, and the congratulations of many educators for her efficient work.

### Walter Pfeiffer Closes Season at Wildwood

After a profitable season at Wildwood, the orchestra, composed of members of the Philadelphia Orchestra, under the able direction of Walter Pfeiffer, extended its season for the week-end of September 8 and 9, adding to its list two interesting concerts. At the Saturday evening concert, Grace Wade, one of the younger singers of Philadelphia, appeared as soloist, rendering the aria from "Madame Butterfly" with orchestral accompaniment in a highly artistic manner. Her offering for the second part of the program was "The Forest Song" of Benjamin Whelpley. Her voice is one of rare brilliancy and purity of tone, added to which is the distinctive quality of clear enunciation. Sunday's program consisted of an appropriate farewell patriotic demonstration.

### Season Developed for the Philadelphia Musical Bureau

The Philadelphia Musical Bureau is entering upon the season 1917-18 with excellent prospects. The management has during the past booking season made such progress in placing its artists with the large musical organizations of the country, and in recitals throughout the East and Middle West, that the success of this concert year is to the bureau a guaranteed fact.

The activities of the managers have included booking trips of wide extent and the results have proved flattering. In many instances local concert conductors have chosen their soloists entirely from the ranks of the artists connected with the bureau.

Among those listed under the Quaker City organization may be mentioned the Russian violinist, Sascha Jacobinoff; Hunter Welsh, pianist; Hans Kindler, solo cellist of the Philadelphia Orchestra; Mary Barrett and Mildred Fass, sopranos, the excellent voices of whom have created much favorable comment in the past.

Jacobinoff's engagements include appearances in all cities of major importance, throughout the East and the Middle West, the beginning of his tour now being under way. Hunter Welsh, the American pianist, is to appear with several organizations throughout the country. His tour also will take him to Cuba, where arrangements have been made for numerous recitals. The cello work of Hans Kindler has made a strong appeal in all music centers, and as a result the management has found him in great demand for the season, bookings having been made in many cities for his appearance as soloist or co-artist.

All surplus amounts accruing from concerts given in Philadelphia by the bureau will go to the American Soldiers' Tobacco Fund.

G. M. W.

LUCY GATES  
Soprano

### THREE

thousand heard her in Springfield, Mass., when she sang there for the fifth time last season.

### FOUR

thousand heard her in Philadelphia when she sang for the third time with the Philadelphia Orchestra.

### FIVE

thousand heard her in Carnegie Hall, New York, when she substituted for Miss Alice Nielsen.

### FIVE

thousand heard her at the Ann Arbor Festival when she substituted for Mme. Galli-Curci.

### TEN

thousand heard her at the Newark Festival when she substituted for Mme. Galli-Curci.

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### Loeb's Testimonial to Rabinoff Prima Donna

Indications that the Boston Grand Opera Company is to provide another striking personality this season in the presentation of Ada Navarrete, of Yucatan, are being steadily given. Coming from the Southwestern trail blazed by Tetrassini before she reached New York, Senorita Navarrete has left an undying echo of applause behind her, not only through Mexico, but in Texas and as far eastward as New Orleans.

From the latter city has been received a significant testimonial from Harry Brunswick Loeb, who addresses the Boston company's impresario as follows:

New Orleans, La., August 27, 1917.  
DEAR MR. RABINOFF—Seeing that Senorita Navarrete is under your management, I am moved to write you about this little prima donna. I heard her with the Mexican Opera Company and was struck by a vocal timbre such as I had never before heard. I am sincerely enthusiastic over this little lady and that you think so much of her quickens my faith in my own judgment. Too bad I cannot get an item of December 20, 1914, to send you. The back numbers are kept not longer than eighteen months. However, I am quoting from my criticism, copy of which is before me.

In great big black type the headlines read:  
NEW NIGHTINGALE FOUND IN GRAND OPERA COMPANY  
HERE: NAVARRETE GETS AN OVATION.

LOEB SAYS SHE IS WONDERFUL SINGER AND PREDICTS GREAT FUTURE FOR TWENTY-THREE-YEAR-OLD GIRL; HOUSE RINGS WITH CHEERS.

In Senorita Navarrete the New Orleans public is offered a veritable little nightingale. An extravagant term, some will doubtless say, and especially those who were not present at her memorable debut; but the fact remains that this young and attractive songstress is a "rara avis." It is not improbable that in a few years this city will pay a fancy price to hear this little lady, who is now lavishing upon it her remarkable tones at so moderate a fee. It took just about a minute for the audience to realize that Senorita Navarrete's voice was one of unusual beauty. Coloratura sopranos, with a homogeneous register, an unflinching technique, an impeccable trill, and, rarest of all, intelligence and temperament, are none too many, and especially so in these days when bel canto is ignored by the ultra modern school of composers, is drawing its last breath . . . etc.

I thought this might interest you. Shall see you soon in New York. Leave here on September 1 to visit Elman at Long Island, then I go to your city.

Kindest greetings.

Sincerely,  
HARRY B. LOEB.

### Samoiloff Resumes Vocal Teaching

Lazar S. Samoiloff, the eminent vocal teacher, has reopened his studio, Carnegie Hall, for the season 1917-18. The large number of professional singers preparing for operatic and concert appearances necessitated his taking another studio in the building, where has installed an assistant. Some of his professional pupils are Isa Kramer, dramatic soprano, formerly with the Petrograd Opera Company; A. Deiner, bass, of the Odessa company; Vivian



LAZAR S. SAMOILOFF.

Holt, lyric coloratura soprano, recently appearing under Chautauqua auspices; B. Reuben, bass, with the Aborn Opera Company; Jean Barondess, with the Silingardi Opera Company; Miss de Steurs, Mexican soprano; E. Amazar, with the Boston and Monte Carlo Opera companies; Dave Quixano, lately of the "Princess Pat" company; M. Haydon, with the same company; Miriam Collins, and many others.

### Sulli's Attractive Residence-Studios Are at 267 West Seventieth Street

Giorgio M. Sulli, the well known teacher of singing, has opened new residence studios at 267 West Seventieth street, New York.

Mr. Sulli has taught for a number of years at the Metropolitan Opera House Building on Broadway, but, desirous of a residence-studio in a desirable locality, he has made this change.

During the summer months Mr. Sulli has also conducted classes at his home in New Rochelle, but in the future his entire time will be devoted to his attractive new quarters at 267 West Seventieth street.

### C. F. Carlson for Arizona

Charles F. Carlson, the composer and teacher of singing, will leave Los Angeles shortly in order to take up a new position as head of the vocal department of the Arizona School of Music, at Phoenix, Ariz.

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SCENES ABOUT RAYMOND HAVENS' SUMMER HOME.

(Left) A deep discussion on the piazza of Mr. Havens' summer home.

(Center) A barcarolle on the lake with the long name.

(Right) Mr. Havens welcoming his new manager, H. B. Williams, at his summer place, "Havensnook."

Raymond Havens Preparing for Busy Season

Raymond Havens, the Boston pianist, is preparing for a busy season, in spite of general war conditions. In addition to numerous appearances with the Havens Trio, he already has a long list of engagements throughout New England and the West. Recent recitals at Bar Harbor and Dartmouth College have previously been reviewed in the MUSICAL COURIER. This was Mr. Havens' fourth appearance at the college, of which he is a distinguished alumnus.

The Havens Trio, comprising Alwin Schroeder, cellist; Sylvain Noack, violinist, and Raymond Havens, pianist, was formed last season for the purpose of presenting to the public the finest and, at the same time, the most interesting, ensemble music. The dates now booked for the trio, together with the increasing demands for it, indicate

that it has quickly occupied a high place among music lovers. Mr. Havens' engagements this season include a recital at Aeolian Hall, New York; an appearance with the Minneapolis Symphony Orchestra, in Minneapolis; the Municipal Course, Portland, Me.; appearances at New Britain and New London, Conn., Syracuse, N. Y., and Waterville, Me., and concerts at Amherst, Brockton, Brunswick, Holyoke, Fall River and other Massachusetts cities. H. B. Williams, who is now managing Mr. Havens, believes that the outlook for the pianist is very bright and that the engagements booked, together with others pending, point to a very brilliant season.

Mr. Williams recently visited Mr. Havens at the latter's summer place, "Havensnook," on Lake Chagogagoggmanchauggagogggchaubunagungamaugg. The manager intimated that he spent most of his time learning the name of the lake, but the accompanying snapshots indicate that this may be an exaggeration.

Maine Festival Opens Today

The Maine Festival opens Thursday evening, September 27, in Bangor, with Amelita Galli-Curci, the world famous soprano, assisted by Homer Samuels, at the piano, and Manuel Berenguer, flutist. Mme. Galli-Curci's numbers include the following: "The Bell Song" from "Lakmé," with flute obligato; "Mad Scene" from "Lucia;" three pastourelles du 8 Siecle, with accompaniments, by Weckerlin; "Chanson de Solveig" (Grieg); "Bourbonaise," from "Manon Lescaut;" and "The Star Spangled Banner." Duncan Robertson, the New York baritone, will introduce Conductor Chapman's "Battle Hymn," accompanied by the chorus and orchestra. There will also be choral and orchestral numbers, which have been chosen with a view toward giving the best possible to the huge audience which is expected to attend.

On Friday afternoon Ethel Frank, soprano, of Boston, will be the only artist, and in the evening the artists appearing are: Vernon Stiles, tenor; Olive Marshall, soprano, and Duncan Robertson, baritone.

Saturday afternoon Mary Warfel, the well known young harpist, and Duncan Robertson, baritone, are the attractions. Saturday evening (Red Cross Night) Margaret Woodrow Wilson, soprano, assisted by Mrs. Ross David at the piano, and Percy Grainger, the Australian pianist-composer, will be the artists.

The Portland dates are October 1, 2 and 3.

Pelletier's Activities

Wilfred Pelletier, who has just been appointed assistant conductor at the Metropolitan Opera, has but recently come from Paris, where he participated in much of the musical war work being done in that country. Since his arrival here Mr. Pelletier has been actively engaged in coaching various opera singers.

Miltonella Beardsley to Resume October 1

Miltonella Beardsley, exponent of the Joseffy system of piano, has returned from an extended stay in the Adirondacks and will resume work Monday, October 1. Studios: 101 Taylor street, Brooklyn, and Steinway Hall, New York.

De Luca to Give Recital in February

Giuseppe de Luca, baritone of the Metropolitan Opera, has definitely decided to give a recital in New York this season and announces that it will take place at Carnegie Hall in February.

Second Week of Strand Symphony Orchestra—A Pleasing Program Is Presented Under Direction of Adriano Ariani

During this second week of the symphony concerts at the Strand Theatre, New York, capacity audiences are enjoying the varied and excellent program arranged by Adriano Ariani, conductor of the orchestra.

The first number on the program was Glazounow's two Finnish sketches, "De Kalevala," and "Solemn Cortege," a Russian composition of rare tonal beauty. Signor Ariani conducted the orchestra through the intricate passages with artistic finish. The last two movements (minuet and allegro) of Haydn's symphony in D major were played in excellent style, as was Verdi's "Vesperi Siciliani" and Weber's "Jubel" overture. Judging from the general applause, the Strand Symphony Orchestra already is in great favor.



CHARLES WAGNER SAYS:

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Young in years and slender in physique, Miss Cooper disclosed a contralto so unexpectedly sonorous in tone when she expended its full volume, so ingratiating in quality and so well controlled that her singing prompted generous applause. Admirably placed and freely emitted, her tones caressed the ear by their beauty and warmth. Her artistic assets include a distinct enunciation that furthers enjoyment of her work.—Contemporary Club, Newark, N. J.

Perhaps once in a decade a benefit concert brings forth a great surprise in the way of a singer and this happened last night in the person of Miss Jean Cooper of New York. While all the other artists, most of them well known here, gave excellent satisfaction, it was Miss Cooper that made the big audience sit up and take notice. Beautiful, young and with one of the most charming personalities that has ever been seen on the concert stage of Buffalo, Miss Cooper possesses a rich contralto voice of wide range, full of sympathy and deep expression. One wondered how Mr. Gatti-Casazza happened to overlook her.—Buffalo Times.



© Campbell Studios

It took only a few minutes for the audience to appreciate the artistry of Jean Cooper, and she was given a reception which seldom falls to the lot of a stranger at a gathering of musical folk of this city. It set its stamp of approval upon Miss Cooper at once. She deserved the recognition. A finer singer has not been heard here in a long time. . . . She sings with style and musical understanding, and her voice has superb quality. There is richness of tone in it, and her songs were sung in a manner that gave unusual delight. She was recalled many times.—Post-Standard, Syracuse, N. Y., 1916.

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## A GALLI-CURCI CONCERT, SEPTEMBER 30, WILL OPEN BOSTON MUSICAL SEASON

Symphony Orchestra Begins Its Series October 12 and 13—Announcement of  
Cambridge Concerts—Cecilia Society Engages Soloists—George Copeland  
Back from Cape Cod—Willard Flint Begins New Season—Ethel Frank  
Opens at Maine Festival—Laura Littlefield Returns from  
California—Theodore Schroeder Resumes Teaching

The fall musical season in Boston will be opened auspiciously next Sunday afternoon with a concert at the Boston Opera House by Amelita Galli-Curci, the success of whose appearances here last season broke all previous records for a newcomer. An intelligent interpreter of songs, as well as a mistress of florid music, her program contains some old Italian airs and operatic excerpts side by side with songs of eighteenth century France and compositions of the most modern origin. She will be assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist.

Next in order comes the Boston Symphony Orchestra, which opens its thirty-seventh season in Symphony Hall on October 12 and 13. The orchestra, under the leadership of Dr. Karl Muck, remains intact from last year.

### Announcement of the Cambridge Concerts

The Boston Symphony Orchestra will give its usual series of eight Thursday evening concerts, at Sanders Theatre, Cambridge. The dates are October 18, November 15, December 13, January 17, February 21, March 21, April 4 and April 25. Soloists for these concerts include Guiomar Novaes and Ethel Leginska, pianists; Laura Littlefield, soprano; Arthur Hackett, tenor, and Jacques Thibaud, violinist.

### Cecilia Society Engages Soloists

As soloists at its first concert, on December 12, the Cecilia Society, Arthur Shepherd, conductor, has engaged Julia Claussen, mezzo-soprano, for the big role in Chabrier's choral work, "La Sulamite," and Arthur Middleton, bass, and Laura Littlefield, soprano, for Ferrari's cantata,

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**GEORGE COPELAND**

2, in Portland. She will be heard in an aria and groups of songs.

Miss Frank returned last week from Rocky Beach, a picturesque resort near West Haven, Conn., where she spent the greater part of the summer. She enjoyed a splendid vacation, in which swimming, boating, riding and motoring were all prominent features. She is undertaking her fall activities in radiant health and spirits. In addition to filling the position of soprano soloist at Kings Chapel, she will, as usual, devote all the time she can spare from concert work to teaching. Occupying high place among the singers of the East, Miss Frank, who is under the management of Antonia Sawyer, has ahead of her a busy and brilliant season.

### Laura Littlefield Returns From California

Laura Littlefield returned last week from California, where she spent the summer visiting her sister, at Alameda. She enjoyed her entire trip to the fullest extent, but is especially enthusiastic over a two weeks' motor trip through the Yosemite Valley. While in the West, she sang a great deal privately, her beautiful voice winning her many new admirers.

Mrs. Littlefield will open her season with a concert in Dorchester on October 8. This will be followed by appearances in Brockton, Swampscott, Taunton and other Massachusetts cities. Among her more important bookings for the season are an appearance as soloist at the first concert of the Cecilia Society, Symphony Hall, December 12; as soloist with the Boston Symphony Orchestra, in Cambridge, January 17, and as soloist at the final Longy Club concert, at Jordan Hall, next March. Still other important dates are pending, among them a big choral concert in Toronto, Canada.

Mrs. Littlefield will give her Boston recital on the evening of November 27, at Jordan Hall, when she will be heard in an exceptionally novel and attractive program. This season, also, she will continue her work with the Victor Talking Machine Company, with which she is under contract in the educational department.

### Theodore Schroeder Resumes Teaching

Theodore Schroeder, the prominent Boston basso and vocal instructor, resumed teaching on September 24, at his handsome studio-salon in the Gainsboro Building. He anticipates a very busy season. Among his pupils who will make their debuts this fall are Harry Delmore, tenor, and Dorothy Corcoran, soprano, both of whom are booked for recitals at Steinert Hall during November. Ruth Shaljan, another pupil, will make her debut in Worcester during November. Her voice is an operatic soprano.

Mr. Schroeder spent the summer at Keyser Lake, Me., and Jefferson Highlands, N. H. His principal recreation was mountain climbing, in which he finds the pleasure of the expert.

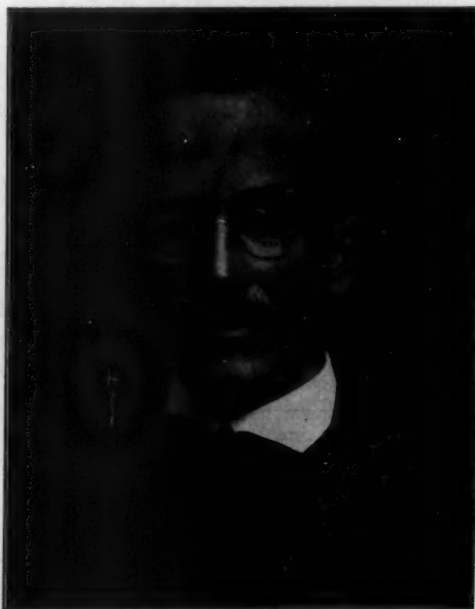
V. H. STRICKLAND.

### Artist-Pupil of Samuel Margolis Soloist

at Carnegie Hall, September 28

Frances Marni, dramatic soprano, artist-pupil of Samuel Margolis, the well known vocal teacher of New York, will appear as soloist at Carnegie Hall, New York, on Friday evening, September 28. The concert is for the benefit of the Russian Fund, and among those who will also participate is Adamo Didur, basso of the Metropolitan Opera Company.

Mme. Marni will sing an aria from "La Gioconda," as well as several other numbers.



WILLARD FLINT,  
Bass.

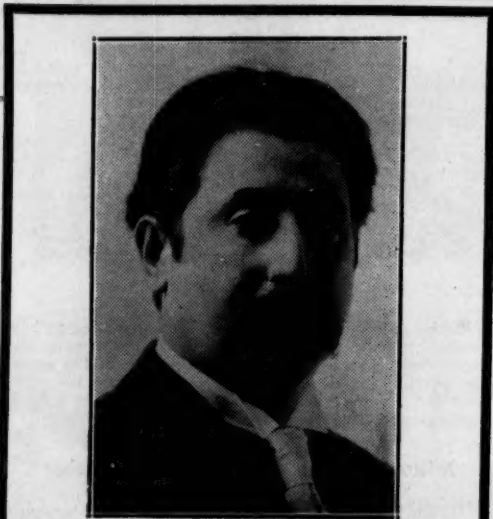
artistic contributions to the musical programs. Among other works, "The Messiah" was given by a large chorus assisted by the Russian Symphony Orchestra, and Mr. Flint added another triumph to his already long list in that work. The Chautauqua Daily states that "Mr. Flint proved what was his chosen field of music by the masterly way he sang the recitatives and arias of the oratorio. His voice was resonant and clear, and he interpreted with understanding and art."

From Chautauqua, Mr. Flint went to his summer home at Hyannis, Cape Cod, where he remained until September 15, spending his time, as he puts it, "in absorbing the sea breezes" while golfing, which is his favorite amusement, and touring the cape in his automobile. He has now returned to Boston and reopened his attractive studio in Symphony Chambers, where he already has booked a good number of pupils.

As has been his previous custom, Mr. Flint will fill as many concert dates as he can manage without conflicting with his teaching. He has a number of artist-pupils for whom he anticipates great success in the near future.

### Ethel Frank to Open Season at Maine Festival

Ethel Frank will open her concert season at the Maine Music Festival, when she will appear as soloist at the orchestral matinees on September 27, in Bangor, and October



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### Elsa Fischer String Quartet's Many Return Engagements

The members of the Elsa Fischer String Quartet enjoyed a well earned and much needed rest this summer after the strenuous and successful season of 1916-17.

On October 17 the quartet starts on a Middle Western tour covering Pennsylvania, Ohio, Indiana, Illinois and Kansas and in many instances filling re-engagements at points where it appeared last year.

A Southern tour is also being booked for the early spring.



ELSA FISCHER STRING QUARTET.

another evidence of the quartet's popularity resulting from its successful Southern tour made last February.

Engagements of last season included those with the New York Rubinstein Club; at New York University; a Waldorf-Astoria recital; with Mundell Choral Society, Brooklyn; with concerts at Bloomfield, Newark, Hoboken, Jersey City, etc., which have brought about many return appearances.

### Germaine Clerget Admires Daniel Sullivan's Art

No better illustration of the assertion that American singers have no need to go abroad in search of proper tuition can be had than the experience of Germaine Clerget, an artist from Europe, whose recent appearances in New York, few though they have been, have



GERMAINE CLERGET,  
Soprano.

already called attention to her work. Mme Clerget, though French by birth and marriage, looks upon Belgium as her home, having lived there for many years previous to the present European holocaust. The war found her upon her estate—halfway between Namur and Dinant. Her house in Brussels, her villa on the banks of the Meuse, her money and jewels, and, above all, her little daughter, are all in the hands of the Germans.

Since the fateful day when she fled Belgium to find a new haven in Paris, expecting her child to follow her on the next day with her mother, only to find, on her arrival in the French capital, that there would be no more trains

from the land of King Albert, Mme. Clerget, bowed with sorrow, has steadfastly refused to sing in public. She came to this country with her husband, Paul Clerget, who made such a success last year in "L'Enfant Prodigieux," the pantomime produced at the Little Theatre; but to all offers her reply has been that she would not sing until reunited to her child.

When lately she was induced to appear at concerts for the entertainment of the American soldiers, she found that the enforced silence of three years necessitated the advice of an expert vocal teacher.

"I thought that I would have to spend months to regain the former flexibility of my voice," tells Mme. Clerget. "To my surprise, I was able to sing at my first appearance as well as I have ever sung, and I owe this to the advice and guidance of Daniel Sullivan. His method of coaching and his art have been a revelation to me who, because of the tremendous influx of American students to Europe, had been led to believe that this country lacked vocal teachers in the highest sense of the word. It has been a pleasant disappointment to me, but since Americans are so set upon going to Europe, I am trying to persuade Mr. Sullivan to come there, also, since even we Europeans need a man like him to aid us in our work."

### Mana Zucca's "Novelette" in Cincinnati

On Saturday, August 28, a special program was given for the Catholic Knights of Ohio by the Cincinnati Orchestra in that city, under the direction of Oscar Spirescu. According to the applause of the large audience, Mana Zucca's "Novelette," which was played for the first time there, was the most popular number on the entire program. Miss Zucca has been enjoying tremendous success with all of her compositions, her new songs being sung by prominent artists.

### Lydia Locke on Southern Tour

During the brief tour of Southern cities, which Lydia Locke, soprano, recently undertook, she was assisted by James O'Hara, baritone. The tour proved a complete success and Manager M. H. Hanson's representative added four extra towns. The tour comes to a close at New Orleans on September 28.

## OBITUARY

### Charles W. Held

Charles W. Held, one of the oldest piano dealers in Brooklyn, died September 18, at his home there, at the age of seventy years. He was born in Germany and came to this country with his parents when seven years old. After learning the piano trade under his father he in 1880 became a partner of Gustave Greve. Later the firm name was changed to Held & Co., and they became large publishers of sheet music. During the Civil War he served two years in the navy and in 1876 enlisted in Company B, Thirteenth Regiment, resigning with the rank of lieutenant.

### Alvah Glover Salmon

Alvah Glover Salmon, a prominent Boston pianist and composer, died suddenly on September 17, at the Relief Hospital in that city. Mr. Salmon was born at Southold, N. Y., September 23, 1868. He was the son of Alvah M. and Mattie (Glover) Salmon. His father, a resident of

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Peconic, L. I., survives him. In 1888 Mr. Salmon graduated from the New England Conservatory of Music. Supplementary studies were completed in Germany, Russia and the United States. Among his teachers were B. J. Lang and Otto Bendix, of Boston, and S. R. Mills, Percy Goetschius and Edward MacDowell, of New York. In Russia he was a pupil of Glazounow.

It was while studying in Moscow and Petrograd that Mr. Salmon first became interested in the music of the new Russian school, of which he was later considered an authority. He owned a collection of some 3,000 volumes of Russian music, and also a valuable collection of autographs given him by eminent Russian composers. Mr. Salmon toured Europe, America and Australia in recitals. He was a frequent and scholarly contributor to the leading musical journals, and a lecturer on Slavonic music at Boston University, Wellesley College, Vassar and the Brooklyn Institute. His compositions are chiefly for the piano.

Besides his father, Mr. Salmon is survived by two brothers, William and Henry G. Salmon, both of whom are residents of New York.

### Otto Hackh

Otto Hackh, sixty-six years old, a pianist and composer, died September 21, in Brooklyn. His compositions included "Autumn Rose," "The Little Tin Soldier," a piece for children; "Valse Champetre," "Harlequin and Columbine" and "Das erste Lied."

He had been ill for several months and also suffered as the result of the amputation of a finger, which handicapped his musical career. At one time when Mr. Hackh was destitute and ill, he was generously helped by Mr. Paderewski.

### Giuseppe Vitale

Giuseppe Vitale, a well known violinist of a generation ago, died at his home in Brooklyn on Sunday, September 16. He was a pupil of Ole Bull, and had a valuable collection of violins, one of them being, it is said, a Stradivarius which had been in his family for more than 150 years.



LENORE YEATMAN GRIFFITH "DOING  
HER BIT."

The eleven year old daughter of Mr. and Mrs. Yeatman Griffith, who sang and danced for many War Relief Benefits this summer in Twilight Park, Catskill Mountains. The Griffiths reopened their studio at 318 West Eighty-second Street, New York, on September 10.

### HOW MME. ALDA'S SUMMER WAS SPENT AT GREAT NECK

Farnham, the ideal setting for Frances Alda's summer role in "Recreation," is one of the most beautiful spots on Long Island, covering as it does an expanse of some fifteen magnificent acres, with a low, rambling house nestled down in the shade of "mighty oaks," near the shore. Its owner, clad in a natty purple taffeta bathing suit—one made for real wear and not merely for beach promenade—with a broad garden hat shading her lovely eyes, greeted the MUSICAL COURIER representative in her gracious manner

and then led the way to the veranda overlooking the bay and Fort Totten.

Mme. Alda looked splendid, and as a result of her outdoor activities, which consisted of swimming, motor boating, rowing and tennis, has lost several pounds and acquired a healthy coat of tan that is indeed becoming.

"Weren't you somewhat of a golf enthusiast last year?" asked the writer.

"Yes," she replied quickly, "but I found that there was not enough exercise in it. In tennis one has to be on the alert constantly, and the action is generally more beneficial."

#### Catches a Baby Shark

Mme. Alda went on to tell about the frequent fishing trips that her week-end guests had taken, one in particular

being most amusing. "One morning," so the story went, "we were sitting in the boat, looking at each other com- placently, even though we were rather disgusted with our ill luck, when my line gave a terrific tug, and I immediately pulled it in—at that, not an easy task. What do you suppose I caught?"

A mental vision at once flashed through the writer's mind of the distinguished soprano pulling out some ridiculous thing such as an old boot or weighted tin; but before she could reply, the singer went on: "A baby shark! A dreadful looking thing, about five feet long and all mouth. Setti jumped up enthusiastically and told me to hold him out while he took a snap of us. In his excitement, I guess, he didn't focus the camera just right, for when the pictures were developed, to our dismay,



Photos 6 and 7 by White Studios.

FARNHAM—THE IDEAL SETTING FOR FRANCES ALDA, AT GREAT NECK, L. I.

(1) At the wheel of her touring car, ready for a spin over the magnificent surrounding country. (2) After a swim, Mme. Alda goes for a daily spin across the bay in her speed boat, accompanied by her captain, who finds the singer an expert sailor, especially when it comes to following the course marked out in the bay. (3) Mme. Alda displaying some of the huge ears of corn and eggplant that grew on her farm this season. (4) More than one week-end this summer was spent on a friend's yacht, where the singer was photographed. (5) Not being averse to gardening, Mme. Alda is shown in this picture with a basket of flowers, which she plucked from her beautiful grounds. (6) The singer indulging in some "deep" literature, while awaiting her opponent for a close game of tennis. (7) Farnham, the picturesque country home, where Frances Alda and her distinguished husband, spend their summers.



we found that my hand, the line and shark were completely cut out of the picture."

#### Clams From the Beach for Dinner

Living on Long Island in some respects has enabled the singer to cope with the high cost of living. Should clams, for instance, be desired for dinner, a step down to the private beach means securing several dozen of the most delicious ones. On the other hand, all the table vegetables are procured from the finely cultivated garden, for which three gardeners are employed.

"People tell me that I am very extravagant in more ways than one," remarked Alda—as her close friends call her—"but I tell them that, as I have no children to look out for, why shouldn't I enjoy life while I can? When I am sixty or so—her eyes sparkled as she spoke—"I won't want a speed boat nor a high powered machine of any type, nor even clothes that are up to the last minute! I am quite certain that when I reach that age I shall enjoy teaching."

"Then you believe that a singer really ought to give her wardrobe serious consideration?"

#### Well Gowned Singer Pleasing to Public's Eye

"Most assuredly! A well groomed woman is indeed more pleasing to the public's eye, don't you agree with me? Then the eye as well as the ear is being satisfied." The writer murmured something about the singer having a reputation for being one of the smartest gownned singers on either the concert or operatic stage, to which she readily replied: "My husband should hear you say that! He has chided me more than once this summer for not bothering about dress, for you see I have lived in my comfortable sport clothes. Can you picture a group of chic looking women dropping in for tea and being greeted by their hostess in a bathing suit? Like a veritable Hula-Hula! More than once I received them in that costume, but they all know that my summer is spent in doing as I please—so I am excused." Incidentally, Mme. Alda is known both in musical and social circles for her extreme hospitality, so much so that Farnham is called by another name, "Alda's Road-house," because her friends know that she keeps an "open house."

#### "Voice Needs Relaxation During Summer"

Asked if she had been working any this summer, Mme. Alda confessed that she had not opened the piano once, that is, for actual practice. "When one sings continually during the season, first in opera and then concerts in between, I believe that a complete rest is necessary, in order that the singer may do justice to herself and the public. The voice certainly needs relaxation, and practising does not aid that end. However, in a day or so I shall devote all my time to working on my repertoire and preparing for the season, which opens with the Humanitarian Cult concert at Madison Square Garden." Mme. Alda declared that her concert work was not so extensive as she would like it to be, because of rehearsals for the opera season which interfered with long tours. About the middle of December she will be heard in a new French opera by Ribaud, called "Marouf."

#### Appeared at Twenty-three Benefit Concerts

Last season the singer appeared at no less than twenty-three benefit concerts. Her success with patriotic songs was such that she was requested to record "Rule Britannia," "Marseillaise" and "It's Your Country and My Country" for the Victor Talking Machine Company. Besides those records, Mme. Alda has made thirty other records since May 1. The sale of her "Poor Butterfly" record more than doubled the total sales of all of her last year's records. And it is expected that the new patriotic record will be equally as successful. It is also quite likely that Mme. Alda will succumb to that company's request for some coloratura work from the artist, inasmuch as that particular kind of work is one of the finest phases of her art.

#### Records Entertain Soldiers in France

Illustrative of the fact that her records are sought abroad as well as in this country is the following story as told by Mme. Alda: "A number of friends at the outbreak of the war enlisted and are now serving in France. The other day I had a letter from one who said he had been playing cards in a certain court yard, when the stillness of the late afternoon was broken by the strains of the 'Ave Maria,' sung by myself. He went on to say that he had not known that a machine was so near at hand, and hearing my voice was so uncanny (at such a distance from America) that he had to sit down and write me about the incident."

Mme. Alda has many outside interests which make her a versatile conversationalist; the history of the present war is of particular interest to her, while novels occupy

none of her time whatsoever, especially when there is so much else to read of greater value. She is fond of the theatre and motion pictures, particularly the remarkable war pictures which are being shown these days, which she thinks are in themselves a source of education.

Before leaving Farnham the writer was treated to an exhibition of diving and swimming, one that made her realize how uninteresting mere wading really is! And as Mme. Alda cut through the water, performing various strokes, the "one who couldn't swim" tried to console herself with the fact that perhaps because Alda was born in Australia (from where most of the expert swimmers hail) her skill in the water was inherited and not just easily acquired.

### MUNICIPAL OPERA COMING

#### So Says Umberto Sorrentino and Tells His Reasons for His Utopian Belief

A communication sent by Umberto Sorrentino, the tenor, to the MUSICAL COURIER reads as follows:

"The overwhelming success achieved by the Gallo Opera Company during its recent run at the Forty-fourth Street Theatre, New York, and the very generous public support accorded the series of operatic performances at Columbia University this past summer are events big with promise to the heart of every singer, every student, every lover of music in the world.

"In commenting on the San Carlo success, the critic of the New York Times has this to say:

So the dream of a municipal opera house in every large American city is revived again, with its necessary accompaniment of a resident orchestra, a home bred chorus and even a local branch of a national

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conservatory of music. Nor is the success of the Gallo troupe of domestic interest only. Over in Italy, where operagoing is already a daily habit of the people, the news from New York has been told, and will be discussed as opening up prospects worth the attention of the most influential entrepreneurs.

"The significance of this utterance is hardly apparent on first thought. But to me, who has watched the slow but certain leavening of the American musical taste, who has gauged the steadily increasing appreciation of the American concert going public for the very best in the vocal art, it represents merely the natural and inevitable evolution of an intellectual system.

"It means that in time—and let us hope in a very short time—there will be, first, a generous and increasing support for sincere and earnest opera companies—giving a praiseworthy performance for a reasonable sum of money—for a price which men and women in ordinary circumstances feel they can afford to spend.

"And, next, such a demand for the lovely and soul inspiring art of the opera stage as will make possible the establishing of beautifully appointed opera houses or theatres—such, for instance, as the municipality of Pittsfield, Mass., has built—in all the principal cities in the country.

"The idea is absolutely feasible. For my own satisfaction, long ago, I figured the cost of such a production, given on a moderate scale, taking into consideration overhead charges, costumes and accessories, salaries to principals, conductors and first chair musicians, advertising, and, in fact, every possible expense connected with producing a good grade of opera.

"With the support which would be certain to come from patrons and patronesses and from the thousands of friends of the choruses—composed of the best amateur voices in the various cities, and with the inevitable development of

the civic pride which would naturally follow, financial success would be assured.

"And think of the impetus this would give to the study of vocal and instrumental music. Think of the vista it opens up for struggling young American artists of promise, who know, in their heart of hearts, that, no matter the years of grinding practice, or faithful study of the traditions and art of the opera stage, opportunity to practice this art in the land of their birth is necessarily limited—limited to the needs of but two or three opera companies at most. And, as at present constituted, with positions open for only a dozen or a score of sopranos, how are five hundred or one thousand sopranos to get a living?

"Think also of the encouragement the establishing of municipal opera would be to American composers and librettists. What would it not be worth to the creative impulse of America to encourage genius with an outlet for its product?

"For I firmly believe that America is a land of great musical promise, and that the fulfilment of this promise is only around the next corner. America already boasts a long line of distinguished singers and artists, men and women whose names are household words in every civilized quarter of the globe. And it is only rapidly coming into its heritage in composition. Only recently I had the opportunity and the pleasure of listening to the piano rendition of two operas, still in manuscript, by comparatively unknown American composers—works of such beauty, power and grasp of technical detail that no living composer need be ashamed to have written them.

"The municipal opera house will create a different social atmosphere also. It will purge the mass of the artistically gross, the unwholesome, or the merely stupid; it will teach them to live nearer the mountain peaks of human mentality. It will create an environment, and, given time, and heredity, make possible the development of many musical geniuses in this country.

"This is the psychological moment. The impetus has been given. The ball has been started rolling. It only remains for us to remove all obstacles from its path and to accelerate its progress."

#### A Cherniavsky Conservatory

Professor Cherniavsky, father of Leo, Jan and Mischel Cherniavsky, now is a resident of Winnipeg, Can., and has started a music school there which he calls the Russian Conservatory of Music. This embraces the teaching of violin, piano, cello and singing. In the last named department, Professor Cherniavsky is assisted by his daughter, Munya Cherniavsky, who recently arrived from London, England.

#### Francis Rogers Going to France

In response to a proposition from the War Work Council of the Y. M. C. A., Francis Rogers has cancelled all his engagements both as singer and as teacher for the balance of 1917, and will sail early in October for France, where he and Mrs. Rogers will give a series of concerts for our soldiers. Mr. Rogers will return to New York in January and resume his work here at that time.

#### Camp Mills Soldiers Entertained

by Rosita Renard

Rosita Renard, recently played for the soldiers at Camp Mills, Mineola, L. I. The tent was filled with a most appreciative audience who enjoyed her program of Mendelssohn, Debussy and Liszt. She was obliged to give several encores.

#### Amato on Italian Ambulance Advisory Council

Pasquale Amato, baritone of the Metropolitan Opera Company, has accepted membership on the advisory council of the Italian Ambulance in Italy. This organization is supplying ambulances for the Italian front. Giulio Gatti-Casazza, director of the Metropolitan Opera House, has been made honorary secretary of the committee.

#### Elman in New York

Mischa Elman, Russian violinist will play twelve times in New York City during the forthcoming season. His first recital takes place October 21 at Carnegie Hall.

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## CHICAGO MUSICAL SEASON SHOWS FIRST SIGNS OF LIFE

Godowsky to Open Neumann's Season—Schools Begin Work Once More

### Sturkow-Ryder's Studio Tea

Mme. Sturkow-Ryder gave the first of her studio teas Sunday in her studio. Among those present were Mrs. F. Kiser, of Salt Lake City, formerly a member of Otis Skinner's company; Mrs. Chambers, of New York; Lyster Chamber, of the "Pals First" company, now playing at the Illinois Theatre; Nan Lyster and Mrs. F. L. Sturkow, of Los Angeles. Mme. Sturkow-Ryder is now under the Eastern management of A. Van de Mark of Lockport, N. Y.

### Chicago Musical College Notes

The following are some of the military activities of students in the Chicago Musical College: Piano department, Sydney Marks has enlisted in the Second Illinois Infantry. John Carre is in the Seventh Infantry and Howard McKnight a member of the Eighth Hospital Unit, which will leave for France shortly. In the band of the Illinois Naval Reserve is Granville English, who on short furlough, is at present accompanying the Misses Kouns on the Orpheum Circuit. He appeared with them last week at the Majestic Theatre.

Ruth Hemenway and Rosalie Brigham, students of Rudolph Reuter, have accepted positions respectively as instructors in the Hope Conservatory, Wyoming and the State Normal College, Emporia, Kan.

The weekly concerts of the Chicago Musical College will begin Saturday morning, October 6, at eleven o'clock. Preceding the concert, Felix Borowski, president of the institution, will deliver the first of a series of lectures on musical history. Attendance at these lectures is compulsory for students in the senior diploma class.

### Roy David Brown Opens Studios

Announcements of the opening of his private studios at 90-906 Lyon & Healy Building have been sent out by Roy David Brown, the well known pianist and piano instructor.

### Godowsky to Open Neumann's Season

Leopold Godowsky, the eminent pianist, opens F. Wight Neumann's season on Sunday afternoon, October 14, at Cohan's Grand Opera House. Margarete Matzenauer will

give a song recital at the same theatre the following Sunday afternoon, October 21.

### Spiering Master Class at Bush Conservatory

Many applications have been received for membership in the master class which Theodore Spiering, the distinguished American violinist, will conduct this season at Bush Conservatory.

Spiering is judged very highly by European musical circles and violinists from all parts of the country are taking



THEODORE SPIERING.

advantage of the opportunity to study with this distinguished artist-teacher.

The first meeting of the master class will be held October 26. On his periodical visits to Chicago this season, Spiering will also give a limited number of private lessons and nearly all of his time has already been arranged for. Much satisfaction is felt by President Bradley, of Bush Conservatory in having secured the services of this master violinist at Bush Conservatory this season.

### American Conservatory Notes

The annual series of Saturday afternoon recitals opens on October 6, with a chamber music recital in which Adolf Weidig, Allen Spencer, Henriot Levy and Silvio Scionti, members of the faculty, will take part. The occasion will

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be especially significant as this will be the first public recital in the new Kimball Hall.

The department for children's work will begin Saturday morning, September 29, under the direction of Louise Robyn. Children from the age of five to fourteen years are trained in all the essentials that make up genuine musicianship, such as rhythm, melody, harmony from the hearing standpoint, sight singing, technique, musical history, etc.

The American Conservatory students orchestra will start its weekly rehearsals Monday afternoon, October 1, under the direction of Herbert Butler.

### Knupfer Studio Doings

The first meeting of Walter Knupfer's master class was held Tuesday afternoon. These gatherings are informal in character and serve as a preparation for a series of artists' recitals to be given later in the season in the recital hall connected with the institution. Among the participants Tuesday were the Misses Maze, Eichenlaub, Schmidt, Schooler, Blaska, Czechowicz, Snuper, Grasband and Fraser. The composers represented were Beethoven, Liszt, Carpenter, Mrs. Beach, Collins and Scott.

Vera Frey, a pupil of Mr. Knupfer, has accepted a position on the faculty of the Ogden Conservatory, Ogden, Utah.

### Edward Moore at American Conservatory

Edward C. Moore, the well known musical critic of the Chicago Evening Journal and a prominent musician, will have charge of the classes of ear training at the American Conservatory.

### Gunn's American Symphony Orchestra

Again this season the American Symphony Orchestra, Glenn Dillard Gunn, conductor, will give a series of Sunday afternoon concerts. These will be given this season at the Studebaker Theatre, where the first concert takes place October 21. On this occasion the orchestra will be assisted by the Marshall Field & Co. Choral Society. Local soloists will assist at each concert.

### Mme. Arimondi Removes Studios

So great has been the increase in the number of her pupils that Aurelia Arimondi has been compelled to open her private studio, which is considerably larger than the one previously occupied by this prominent vocal instructor and coach. She is now located at 923 Kimball Hall, and a visit there will always find Mme. Arimondi busy.  
JEANNETTE COX.

### Sittig Trio Enthusiastically Received in Utica

The Sittig Trio, consisting of Fred V. Sittig, pianist, and his gifted children, Edgar Hans, cellist, and Margaret, violinist, gave two very delightful concerts in Utica, N. Y.

On Tuesday, September 18, the trio played in the beautiful chapel of the Masonic Temple before a large and appreciative audience. The musical people of Utica were delighted with the work of these charming artists, who have made such a favorable impression wherever they appeared. It is the aim of the Sittig Trio to produce the very best music, and this accounts for their growing popularity.

On September 20 they appeared in the large hall of the Utica Y. M. C. A., where they received much applause for the artistic rendition of their numbers. Their next concert will be in Syracuse, N. Y., on September 27.

### Creatore Engages Beriza

Marguerite Beriza, dramatic soprano, who has won fame in America and Europe, has been engaged by Creatore for his grand opera company. Mme. Beriza's name adds luster to an already brilliant galaxy of singers. Her Carmen is famous. She caused a sensation when heard in Paris, and has sung with great and steady success in Chicago. She came from France expressly to sing "Mona Vanna" with the Boston Opera Company, under the direction of Henry Russell. Her roles will include Santuzza, in "Cavalleria Rusticana," and the title role in "Carmen." The latter opera she has sung over one hundred times in Paris.

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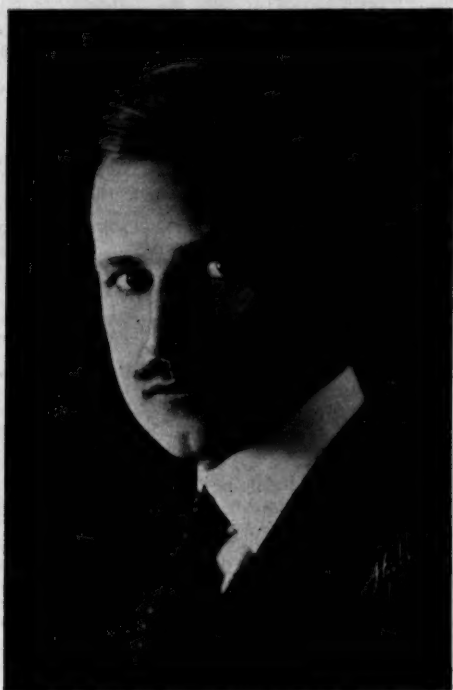
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### William Tucker, Bass-Baritone, on High Road to Success

As soloist with the New York Oratorio Society last season in "Joan of Arc" and in such good company as Marie Sundelius, Morgan Kingston, also with the New York People's Choral Union in excerpts from "Elijah," and "St. Paul," the other artist being Florence Hinkle, and as soloist with the Mendelssohn Glee Club and New York Lyric Club, William Tucker obtained sufficient success to merit the approbation of the well known musical directors, Dr. Frank Damrosch, Louis Koemmenich and Arthur D. Woodruff.

With a bass-baritone voice of excellent quality and wide range, good musical equipment and a capacity for hard



WILLIAM TUCKER.  
Bass baritone.

work, Mr. Tucker is one of the younger singers whose career seems full of promise and who will undoubtedly justify the interest of Walter Anderson, who has assumed his management for this season.

### Margaret Abbot a Singer in Demand

The Worcester (Mass.) Festival audiences will have an opportunity of hearing at two of the concerts, one of the leading contraltos of the day, Margaret Abbot. Her appearances will be on Thursday afternoon, October 4, and also at the evening concert the same day.

Miss Abbot's past season was a remarkable one, including as it did appearances with a number of big festivals. Her success at the Newark Festival was very impressive. Already her new season is exceedingly well booked, with many new dates and reengagements.

### Jonas—Von Ende

Alberto Jonas, the well known Spanish pianist and pedagogue (until the war one of the most successful teachers in Berlin), has returned to New York, and resumed his teaching at The von Ende School of Music.

### Mme. Anderson Will Sing for MacDowell Fund

Sara Anderson, an American singer, well known in New York and throughout the country, has offered Mrs. Edward MacDowell, widow of America's greatest composer,

to give ten recitals of MacDowell's songs, the proceeds of which are to go entirely to the MacDowell Memorial Fund.

This fund is to perpetuate the Memorial Colony at the Peterboro, N. H., MacDowell estate. During his last illness Mr. MacDowell's mind began to fret itself with the thought that the lovely old Peterboro place, which had grown so dear to him, should soon have to be disposed of, like any other property. This regret was followed by the wish that in some way it might be saved to give to other artists the inspiration and the opportunity for work which it had given him. The wish became a dream, and the dream a hope, and at last Mrs. MacDowell made her husband the solemn promise of devoting her life to its fulfillment.

This was about ten years ago. The dream has become a reality. From June to October every year the colony has a resident population of from fifteen to twenty creative artists, who live the same simple life and work amid the same surroundings that proved so inspiring to MacDowell. All this has been accomplished for the future of American art in face of grave financial difficulties, as the endowment fund is very small. Year after year an inevitable deficit has been met by Mrs. MacDowell out of her own slender income and the proceeds of her lectures. The burden, however, is becoming too great a tax, and it is time that

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those Americans who have a pride in their country's creative art development—in a national art—should know of and help this unique and altruistic undertaking.

The first of the ten recitals which Mme. Anderson will give will take place at the residence of E. C. Benedict, Indian Harbor, Greenwich, on Thursday, October 4, at 8:30 p. m. The program will be made up entirely of MacDowell songs, in which Mme. Anderson has specialized. James O. Boone, of Carnegie Hall, New York, is acting as manager.

### Bonnet to Give Historical Recital Series

Joseph Bonnet, who has been spending the summer in the mountains, opened his second American tour Friday,

September 21, when he gave a brilliant recital on the Skinner organ in Grace Hall at Williams College.

Bonnet was accorded an ovation, and his marvelous work at the organ was received with enthusiasm by the large audience, which, in addition to the student body, included many prominent persons who are spending the autumn in the Berkshires. This season bids fair to be one of great activity for this gifted organist.

In New York City he will open with a series of six historical recitals dating from the primitive masters and fore-runners of Bach, continuing through Bach and the romantic school up to the present day, which includes an important work by a prominent American composer. The significance of this series can hardly be estimated, as it will be of the largest possible value to the profession. The completeness of the programs and choice of composers will undoubtedly evoke the same enthusiasm as when played in Paris shortly before the war. It is the playing of programs of this nature that means much in formulating a desire for the best and in making known the rare and seldom heard works found in the literature of the organ.

The series will be repeated in several of the large musical centers of this country during the season. A large



JOSEPH BONNET AT THE ORGAN  
In Grace Hall, Williams College.

number of the pieces to be played have been compiled and edited by Mr. Bonnet during the summer months. These will be published with analytical and biographical notes in the early autumn.

Mr. Bonnet has as well prepared several new programs with interesting novelties for the tournee, for which bookings are already large.



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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadski, Jean Manen, Carl Friedberg and Percy Grainger.  
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall  
NEW YORK



[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

## Harry Burleigh Very Much Alive

The enclosed clipping is from one of the August numbers of THE MUSICAL COURIER. Is this not a mistake, or is it really true that this gifted composer has passed away? I have used many of his songs and am a great admirer of his music. Also, having once known him personally, I am much interested to know the truth.

The clipping referred to stated that some artist sang "Deep River," by Burleigh, the colored composer, who recently died.

No, Harry Burleigh is not dead, and the MUSICAL COURIER owes the genial composer an apology for letting the paragraph slip through. Undoubtedly, the writer's error was due to a confusion of Mr. Burleigh with that other prominent negro composer, the late Samuel Coleridge-Taylor, who also made a setting of "Deep River," though for piano. Mr. Burleigh dedicated "Deep River" to Mary Jordan. The song expresses the haunting, melancholy fervor of old darky days and the contralto considers it one of the most effective in her repertoire.

## Patriotic Songs

Please give me address of the little weekly paper published in a New England village, as mentioned under title of Patriotic Songs in MUSICAL COURIER of August 16.

The weekly paper referred to is The Star, which is published in Fairhaven, Mass. It is not a large paper, but the editor is a good patriot and devotes much space to the work for the war that is being done in the village. There were four or five of the patriotic poems published, the first one being Julia Ward Howe's "Battle Hymn of the Republic." It may not be possible to obtain back numbers of The Star.

## Learning to Sing Without a Master

Is it possible for any one having a knowledge of music, to cultivate the voice without attending a school or private instructor? What books would you advise for a tenor?

What is the highest note Caruso uses without effort? It is, of course, possible for a person to cultivate the voice without an instructor, but with what degree of success is a question. While there are books giving instruction in the art of singing, the book does not hear and is therefore unable to correct the mistakes of the pupil, no matter how conscientiously the rules for using the voice may be followed. It is to correct these mistakes before they become habits that the teacher's vigilance is necessary, for even in two or three days of practicing at home there is apt to be something that needs correction. The pupil does not hear himself sing, nor can he judge of exactly how a sound should be produced even if the words of a book seem to be very explicit, unless a teacher has demonstrated every step of the way.

It might be possible for some one who had taken a couple of years' course with a good teacher, to go on alone for a while, but even then it would be necessary to consult with the teacher to see that both voice and technic were being "kept up" to the required standard. It is much easier to learn to play some instrument from a book, than to learn to sing. You would find it much more advantageous to place yourself with a teacher, even if it was in a class. Many of the best teachers in New York, and probably in your own city, have arranged for classes in order that those who cannot afford private lessons alone can have the benefit of the best instruction. Class lessons last an hour and there is not only personal instruction but an opportunity of hearing the lessons given to the other members of the class, of listening to their mistakes and thus learning what to avoid. It is like having three or four lessons in an hour, instead of one lesson in a half hour.

You will find many instruction books at your music dealer's, and it would be well for you to look them over for yourself to see which one of them seems best adapted to your use, if you decide to study without a master. The great thing is to get started right, and that seems an almost hopeless task without the advice of some one who knows. It would be something like the man who spent all the time of a long voyage learning Spanish; arriving at his destination he found he had acquired the Portuguese language, in which he was very proficient, but it was useless in a Spanish country.

The highest note that any operatic tenor is ordinarily called on to sing is C. Caruso sings this without effort. In fact, it is impossible to use the word "effort" in connection with Caruso's singing.

## Musical Record of Milo Deyo

I would like to have the musical record of Milo Deyo (Melodio), who is a pianist called "The Romany Pianist" and is the founder of the "Liber Mano"

system. If you cannot furnish his complete record, please give me what information you can.

Twenty years ago Milo Deyo was studying in Boston with Carlyle Petersilea. This is the extent of the information obtained up to the present time.

## Wants Copy of "Clari, the Maid of Milan"

I would appreciate the information as to where a copy of the opera "Clari, the Maid of Milan," could be secured. It was produced in New York in 1832, at that time owned by W. Charles Kemble. "Home, Sweet Home," was written for this opera by J. Howard Payne. Reference to this opera by Payne is made in "The Drama and Opera, America."

"Clari," which was written by Henry Rowley Bishop in 1823, was produced at Covent Garden on May 8 of that year, "with its household melody of 'Home, Sweet Home.'" This song was sung at Covent Garden by Miss M. Tree, and a copy of it is in the Public Library, New York. On the title page it says: "Composed and partly founded on a Sicilian air by Henry R. Bishop." It was published by George Bacon, 66 Chestnut street, Philadelphia, and Payne's name is not mentioned.

"From Flowers Which We Twine for the Temples of Love," another air from "Clari," was published by G. Willig, 171 Chestnut street, Philadelphia. It was sung by Mr. Pearman. Words of this song are by J. R. Planche. Planche was the author of the librettos of several of Bishop's operas.

It is doubtful if a copy of "Clari" can be procured. None of the leading publishers of New York can supply one, and there is no copy in the Public Library.

## Prize Anthem

Is there a prize offered for an anthem, and if so, to whom shall I apply for the rules governing the competition?

Yes, there is a prize of fifty dollars offered to the composer of the best anthem, provided it is of sufficient all round excellence. Text must be in English. By writing to the General Secretary, 90 Trinity place, New York, you can obtain full particulars. The competition closes December 1, 1917.

## Fiddle or Violin

Can you tell me the difference between a fiddle and a violin? Sometimes I hear the instrument called one thing, sometimes another. Is there any difference?

A fiddle and a violin have the same relation to each other as pants to trousers; in other words, a fiddle is a violin and a violin is a fiddle. Many people have the idea that the violin is an instrument of superior quality, but this is not so. Etymologically, both words came from the same root.

## Idelle Patterson With Minneapolis Symphony Orchestra

Idelle Patterson, lyric coloratura soprano, who has appeared on the same programs with the distinguished artists, Ysaye, Kreisler, Casals, Godowsky and Zimbalist, has just been engaged as the soprano soloist for the spring tour of the Minneapolis Symphony Orchestra, eight weeks, beginning April 7, 1918. Miss Patterson is also to appear in Minneapolis with the orchestra on Sunday afternoon, January 13.

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### Clarinda B. Smith Engaged for Ithaca Appearance

Clarinda B. Smith, soprano, who was heard in a New York recital last season, has been engaged to appear in the early part of November at Cornell University, Ithaca, N. Y. In addition to this appearance, Mme. Smith is booked for many concerts during the season, including Paterson (N. J.), Newark (N. J.), East Orange (N. J.) High School



CLARINDA B. SMITH.  
Soldier.

auditorium, Pittsfield (Mass.), and Utica (N. Y.), as announced by Julian Pollak, her personal representative.

Mme. Smith's singing is characterized by notably clear and distinct diction, and she uses her voice with skill.

The following press comments are to her credit:

Clarinda B. Smith appeared last night in a recital and instantly won the hearts of the audience with her charming manner and beautiful voice.—New York Tribune.

Mme. Smith made her first appearance here and created an excellent impression by her fine singing.—New York Times.

### Gruppe Returns October 1

Paulo Gruppe, who has been at Lenox, Mass., nearly all of this summer, is, according to his manager, R. E. John-



PAULO GRUPPE,

The cellist, on the left, was snapped just before an interesting game.

ston, getting ready to return to New York about October 1. Mr. Gruppe will appear in a number of concerts which are being arranged and will also resume his teaching in his studios at Carnegie Hall. Among his many bookings is an appearance with Mary Garden at the Biltmore morning musicales. His first recital will be in New York in November, which will be followed by a Western tour, with appearances in Chicago, and also in the Buckner Artists' Series of Milwaukee.

Mr. Gruppe has been preparing two new concertos, which have never been heard in America. Although utterly worn out last spring with the enthusiasm and energy which he puts into his work, the summer has brought him renewed strength. Between his tasks he spent not a little time at tennis. He considers it an ideal sport for a cellist, particularly because the exercise strengthens the back and shoulders without stiffening the fingers, which might come with excessive rowing.

### Mollie Margolies' Playing Gives Pleasure to Maine Audiences

"Down in Maine" this past summer, Mollie Margolies, pianist and pupil of Rudolph Ganz, reflected great credit upon her instructor and won personal acclaim through appearances at the Saco Valley Festival, Bridgton, July 26, and at a concert at the Casino, Naples, August 16. Mr. Ganz and Charles Harrison, tenor, being the other soloists on the latter occasion. Miss Margolies played the caprice from "Alceste," Gluck-Saint-Saëns; "The Lark," Glinka-

### GIORGIO M.

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Balakirew; the scherzo in C sharp minor, Chopin, and two encores.

At the Saco Valley Festival her numbers were: "Lotus Land," Cyril Scott; "Etude Caprice," Ganz; and scherzo, C sharp minor, Chopin. Following this appearance, Miss Margolies was the recipient of this appreciation:

SACO VALLEY FESTIVAL ASSOCIATION

Bridgton, Maine, August 13, 1917.

Mollie Margolies, Naples, Maine:

MY DEAR MISS MARGOLIES—The executive committee of the Saco Valley Music Festival Association wishes to thank you very heartily for the superb manner in which you performed your part at the festival. It was a complete delight and satisfaction. We are indebted to Mr. Ganz for the arrangements which made you available for our program, and indebted to you and Mr. Davies for fulfilling our expectations so handsomely. Please excuse the delay of this letter, which has had to wait a little on account of the multiplicity of details calling for attention. We wish you continued success and many good things in life. Sincerely yours,

(Signed) STEPHEN T. LIVINGSTON,  
For the Executive Committee.

Miss Margolies is a Philadelphia girl, and will give a recital in that city in November. She has been a pupil of Mr. Ganz for six years, studying with the famous pianist in Switzerland and Berlin, previous to her return to this country.

### Alma Clayburgh Sings for Suffragists

At the recent suffrage convention in Saratoga, Alma Clayburgh sang patriotic numbers at the invitation of Mrs. Norman Whitehouse and scored a resounding success with the huge audience which attended the occasion.

### Howard Koemmenich at Camp Beauregard

Howard Koemmenich, son of Louis Koemmenich, is acting sergeant in the medical department, Camp Beauregard, Alexandria, La.

### Oscar Saenger's Vacation in Wyoming

Oscar Saenger has been hunting and fishing in the Teton Mountains in Wyoming, and his skill with the gun has been rewarded in the securing of a number of trophies



OSCAR SAENGER RETURNING FROM A HUNTING EXPEDITION IN THE TETON MOUNTAINS, WYOMING.

which he will add to the interesting collection which now adorns the walls of his studio reception room. Mr. Saenger writes that he is in splendid physical condition and is looking forward to beginning work at his studio on October 1.

### Frida Bennèche Sings in New York, October 30

Frida Bennèche, the coloratura soprano, will appear on October 30 at Carnegie Hall, New York, with the Humanitarian Cult Society. Mme. Bennèche's Aeolian Hall recital will take place later in the season.

The singer, who was spending her summer at Garden City, L. I., was obliged to return to New York unexpectedly



FRIDA BENNECHE.

in order to begin work with a talking machine company with which she has an excellent contract.

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## SOPRANO

Made a COMPLETE CONQUEST OF THE LARGE AUDIENCE, not only by the WARMTH AND BEAUTY OF HER VOICE, but by the COMPELLING CHARM OF HER ARTISTRY.—*Grand Rapids Press*, Grand Rapids, Michigan.

ENUNCIATION AND DICTATION WERE PERFECT.—*Chicago Evening American*.

AT ALL TIMES HER ENUNCIATION WAS PERFECT. Her French and German are a delight. Her coloring and phrasing are faultless.—*Stillwater Daily Gazette*, Stillwater, Minnesota.

A BEAUTIFUL GIRL WITH A BEAUTIFUL VOICE.—*Salina Journal*, Salina, Kansas.

DAINTINESS AND DELICACY, ELEGANCE AND GENTLE MIRTH gained full appreciation from Mrs. Bibb.—*Chicago Daily News*.

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### Roger de Bruyn's New Role

Herma Menth, pianist; Merced de Piña, soprano, and Roger de Bruyn, tenor, were the artists who appeared at the second meeting of the first branch of the Humanitarian Cult recently established at Passaic, N. J. Besides singing, Mr. de Bruyn appeared in an entirely new role—that of presiding officer of the evening. Incidentally, Mr. de Bruyn took the mayor of Passaic's place, the latter having been unable to be present.

Mme. Menth's playing gave much pleasure. She included among her numbers the "Faust Waltz," arrangement by Liszt. Her interpretation disclosed brilliancy and well balanced technic.

Mme. de Piña sang "Stride la vampa," from "Trovatore," which was followed by "Clavelitos," the famous Spanish song made familiar by Lucrezia Bori. The applause was genuine proof of the enjoyment of Mme. de Piña's singing of the number.

Mr. de Bruyn delighted his hearers with his artistic rendering of the aria from "Reginella" (Braga). With Mme. de Piña, he closed the program with a duet from "Trovatore."

### Gretchen Morris to Sing at Lockport Festival

Gretchen Morris, who came to New York two years ago from the Middle West, is now under the management of Walter Anderson.

After post-graduate work with the College of Music, under Lino Mattioli, she came to New York, first coach-



GRETCHEN MORRIS.

Singer who begins her season at the Lockport Festival on October 2.

ing opera roles with Oscar Saenger and later continuing her work with Byford Ryan.

Miss Morris has been soloist with the Cincinnati Symphony Orchestra, under Dr. Ernest Kunwald, both in Cincinnati and en tour. She has also sung at many concerts, festivals and oratorios in the Middle West and in and around New York. Her last appearance with the orchestra since coming to New York prompted this very flattering letter from Dr. Kunwald, who wrote of her as "possessing a fresh, warm, sympathetic voice, a dignified musical style," and "a young artist of great intelligence and ambition."

She is at present soloist at the Congregational Church, Glen Ridge, N. J., a fashionable suburb of New York.

Miss Morris, in addition to being a splendid musician, is also a linguist, singing in French, Russian, Italian and German in addition to her English songs. Her extensive repertoire also includes the standard oratorios and the operas "Aida," "Tosca," "Bohème," "Butterfly," "Tales of Hoffman," "Figaro," "Cavalleria," "Tannhäuser," "Faust" and "Hänsel and Gretel."

Miss Morris begins her season at the Lockport Festival, where she will sing on October 2.

### The Rubel Trio's New York Recital

The members of the Edith Rubel Trio—Edith Rubel, violinist; Marie Roemaet, cellist, and Kathryn Swift, pianist—who have spent a good part of the past summer at Blue Hill, Me., working on their repertoire for the season which soon begins, have now returned to New York. The trio has been well booked for the coming season by its managers, the Wolfsohn Bureau. A most interesting program has been prepared for the first New York recital of the year, Aeolian Hall, October 22, which is made up as follows:

Theme and Variations .....	Beethoven
Sonata for Cello and Piano .....	Corelli
Trio .....	Smetana
"Romance," "Mandoline," "Faun" .....	Debussy
"Robin Is to the Greenwood Gone" .....	Percy Grainger
"Agnete and the Merman" .....	Herman Sandby
"Norwegian Bridal March" .....	

### Address May Johnson

All those who hereafter desire to secure the singing services of Eleonora de Cisneros, the famous mezzo, or who have any other business whatsoever with her, will do well to remember that she has just completed arrange-

ments with May Johnson to take over her complete personal representation, concert and operatic affairs, booking, routing, etc. Miss Johnson is a very practical, experienced and much traveled young woman, who, because of her charm as well as her knowledge, has a host of friends in the musical and its allied professions and is sure to be unequivocally successful in handling the extensive artistic and business interests of Mme. de Cisneros. Miss Johnson can be reached at all times at 50 West Sixty-seventh street, New York City.

### Yvonne de Tréville Sings Group of Bohemian Songs in the Vernacular at Red Cross Rally

Between Sixty-first and Seventy-fifth streets, east of Lexington avenue, New York City, is to be found a large proportion of the Bohemian and Italian born population of New York City. When the Red Cross wanted to start a branch in that district it was deemed advisable to have some one sing Bohemian songs in their own language, and the organizers of the Red Cross Rally appealed to the National Patriotic Song Committee, as among its members are so many artists of European experience and reputation. However, the only one who includes Bohemian in the fourteen languages which she has sung, is Yvonne de Tréville, and she it was who delighted the audience at Hunter College last Thursday night by singing a group of Bohemian songs with exquisite beauty and diction. One of the songs has been translated into French and English by Mlle. de Tréville, and the prima donna sang that one in English, but the others in the group she gave in Bohemian. For the benefit of her Italian hearers Mlle. de Tréville sang "Caro Nome" from "Rigoletto," and her trill at the end roused them to prolonged applause. Her patriotic number was the "Star Spangled Banner." Florence Harvey was at the piano and accompanied in a very able manner.

## AMPARITO FARRAR

### LYRIC SOPRANO

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## GIACOMO RIMINI



As Ricardo in "THE MASKED BALL"

Scored success last week with Sigaldi Opera Company in Mexico City, singing roles of Iago in "Otello" and Amonasro in "Aida."

Re-engaged Chicago Opera Company, October to January 22, 1918.

January 22, four weeks, Lexington Theatre, New York (Chicago Opera Company).

March 18, Boston Opera House (Chicago Opera Company).



## EMIL REICH ARTISTS HEAVILY BOOKED FOR THE SEASON

Manager Emil Reich has returned from a booking tour. Asked about his season, Mr. Reich said: "We are going to have a very big season and the war will by no means effect musical interests. Clubs who used to buy two or three artists during the last season, bought this year twice as much and some colleges enlarged their number of concerts from six to eight, that means four or five more artists for their course."

"My Miniature Philharmonic is a better seller than I expected. This organization can be had for a little money in comparison with the price of our large symphony orchestras."

"Marie Narelle is extensively booked in the Middle West. Nicholas Garagusi, whom I placed as soloist with the Cincinnati Symphony Orchestra, is reengaged to appear in Ohio and is booked for twenty-six concerts except his New York recital appearances and as soloist with the Miniature Philharmonic."

"I was fortunate enough to secure the management of Mana Zucca. She will tour the Middle West and the South after her New York recital, which is scheduled for January 26, giving recitals of her own compositions. Miss Zucca will be assisted on her tour by eminent artists, which I will announce later."

"Grace Hoffman is booked for a number of concerts in New York state for October and November and will be heard in the West in the latter part of the season."

"Gerald Maas, the noted Belgian cellist, will be heard as soloist with the Miniature Philharmonic and in joint recitals with Marie Narelle and Olshansky."

"Two new artists whom I will introduce during the season are Helen Mara, a young, talented singer with a beautiful lyric soprano voice, and Olshansky, the Russian baritone, formerly of the Boston and Montreal Opera Companies, who will make his debut as a concert artist. He will appear as soloist with the Miniature Philharmonic in New York."

"So you see," continued Mr. Reich, "the season looks very bright, not only to myself, but as far as I knew, to nearly all managers and artists."

### Charles Harrison Participates in Maine Benefit Concerts

On Saturday evening, September 8, Charles Harrison, tenor, was heard in a patriotic benefit concert in Grange Hall, Harrison, Me., the proceeds of the concert being used to purchase comfort kits for the boys who were called to the colors from Harrison, Bridgton and Waterford. Mr. Harrison was assisted in the giving of the concert by Beulah Gaylord Young, soprano; Esther Bradley, harpist, and Nancy Powell, classic dancer. Throughout the tenor's stay this summer at Harrison he has on several occasions

given his services on similar patriotic occasions, and his popularity in that part of the country is notable. Mr. Harrison has arranged to devote a certain part of his time to war work during the season, and shortly after his return to New York will be heard in a monster benefit concert for the boys of his own town, Montclair, N. J.

### Hans Hess, a Successful Teacher of the Cello

"Unto a chosen few it is given to make good music so that it stirs the hearts of men and wakes inspiration and aspiration without which the greatest spiritual endowments of the race would lie dormant and unproductive."

The supreme gift of Hans Hess, the well and favorably known Chicago cellist and instructor, which gave birth to the above enthusiastic tribute by an ardent admirer of his art, may truly be said to be an embodiment of the artist's method of teaching the art of cello playing. To stimulate ideas and ideals which lie dormant in most aspirants and embryonic cellists and lovers of the art is essential and an all important factor overlooked by many teachers; so much so that the neglect of those factors must be held responsible for discouragement and apparent "lack of talent" in the many who might achieve much, but accomplish little, because their spiritual endowments lie dormant and unproductive, never having been aroused.

The great success of the method elaborated by Mr. Hess and the demand for which, because of the general appeal, promises to well nigh overwhelm the art, has been founded upon just such factors so warmly praised in the above comment. Mr. Hess has been designated "a teacher of ideas and force, striving only for the best," and his many enthusiastic praises as virtuoso, taken in conjunction with his recognized ability to teach, have caused his fame to spread widely, and as a result increased many times the number of students of his beautiful instrument. Many of Mr. Hess's artist-students are at present appearing throughout the country in recital, concert and Chautauqua, winning praise from both the public and the press alike.

### A Seagle Pupil With Wide Range

Those who recently heard I. Irwin Mutch at the Ocean Hotel, Asbury Park, N. J., wondered exceedingly just how to classify this young pupil of Oscar Seagle's. What was he—tenor, baritone or bass? Certainly such range of voice as he possesses defies classification. The Evening Post



HANS HESS,  
Chicago's Prominent Cellist.

of Asbury Park wrote of him in the following vein: "His mellow tones and exceptional range were pleasingly demonstrated."

As if to show his audience that the tenor quality, as exemplified in some songs made famous by John McCormack, was but a small part of his vocal equipment, he gave the Prologue to "Pagliacci" with great dramatic fervor. Has Seagle any more like him? Ocean Grove and Asbury Park want to know. If he has, a subscription will be made to move the Schroon Lake camp to the Jersey coast.

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**Max Jacobs to Organize Symphony Club**

Max Jacobs, the well known violinist, and conductor of the New York Orchestral Society and Brooklyn Philharmonic, will organize a symphony club with the object of promoting musical efficiency, routine, and experience in orchestral playing. Membership will be open to professionals and non-professionals of both sexes. Rehearsals will be held Sunday mornings at a hall conveniently situated in New York. Application for membership should be addressed to Max Jacobs at his studio, 9 West Sixty-eighth



MAX JACOBS.

street, New York City. The telephone number is Columbus 3070. Mr. Jacobs will be very glad to give any further information to any and all applicants.

**LINCOLN, NEB.**

Lincoln, Neb., September 18, 1917.

Vacationists are returning; teachers, after beneficial relaxation, are scanning new publications and reorganizing their forces; students, music and otherwise, are literally pouring into the capital city.

Lincoln and its beautiful suburbs constitute a school community, with music as a central and credited study in the high schools, as well as the institutions of higher education.

The hundreds of students now wending their way Lincolnward are filling up the schools beyond expectation. The schools all record a splendid enrollment and the outlook is bright in spite of war clouds.

**Sale of University School of Music**

This institution has been purchased by the Standard Chautauqua System of Lincoln. Dr. Willard Kimball, the founder, remains on the advisory board. As it stands now the officers are as follows: C. O. Bruce, president; Leslie J. Strain, secretary; E. M. Avery, treasurer. All teachers have been retained and valuable additions have been made, such as the eminent Russian pianist and composer, Hesselberg, and Adrian Newens, head of the dramatic department, also director of the school. Mr. Newens has become famous as a coach for Chautauqua and lyceum companies. The policy of the school will be to keep the splendid standard set by Dr. Kimball, make Lincoln a musical center, by co-operating with all the musical forces in its boundary, and to raise the standard of the various companies on the Chautauqua and lyceum platforms. A record enrollment is announced.

**Symphony Orchestra**

It is a great pleasure to announce the second season of the Lincoln Symphony Orchestra, Jean Lamont Schaefer, conductor. It is doubtful if its equal can be found in any city of equal size in this country, and a splendid season is anticipated. Henry Cox will be concertmaster, as at last year's concerts.

**Honors to a Lincoln Boy**

Herbert Schmidt, who lately returned from study with Rudolph Ganz and who gave an artist's concert of big proportions, has been added to the faculty of the University School of Music. He is receiving congratulations from all over the State, as he is a great favorite on the concert platform.

**All Roads Lead to Lincoln**

Upon two occasions all roads led to Lincoln. The first was at the time of the great semi-centennial with Roosevelt Day, and the beautiful pageant with its wonderful music by Howard Kirkpatrick. A large, well drilled orchestra was led by Carl Steckelberg, while the picturesque dances, led by Miss Whedon, charmed the great throng.

The second occasion was the big Nebraska Fair, with its

seven splendid bands. Ninety thousand people were in attendance on Wednesday, September 5, making it a record breaking day. Mention must be made of the five concerts by the Nebraska State Band, William Quick, leader. This organization has distinguished itself by its high class programs throughout the summer, giving three concerts a week, two in Lincoln and one at Seward.

**Loss of Valuable Manuscripts**

The sympathy of music lovers is with Konrad Kriedemann upon the loss of his compositions (in manuscript) by fire, this summer. To a certain extent his work of twenty years was destroyed when lightning struck the "Walt Music House," in which were located the private studios of Konrad Kriedemann, Edith Lucille Robbins, the Molzer Violin School.

**The Morning Musical Review**

This club will study church music this season. The last year's study was "Program Music." The officers are as follows: President, Mrs. O. F. Hines; vice-president, Mrs. E. A. Schloss; secretary-treasurer, Mrs. Murray French; librarian, Mrs. Carl Stein; program committee, Mrs. Fred Foster, Mrs. E. A. Schloss, Mrs. H. B. Alexander, Mrs. Mabel Driggs and Mrs. Howard Kennedy.

**Red Cross Concerts**

The Luce Family Entertainers have given a series of twenty benefit concerts for the Red Cross society throughout Nebraska this summer and have returned home to take up their work in the School of Music of Cotner University. They met with success at every point visited and report the greatest activities in connection with the Red Cross.

**Lincoln Notes**

Fay Hostetter, pianist, announces her studio in the Oliver Theatre Building. She is a graduate and post graduate of the New England Conservatory of Music, and a student with Rudolph Ganz.

Wesleyan Conservatory of Music is fortunate in its selection of a director—in that Carl Beutel, pianist and composer, has been chosen and has accepted the position. He is a valuable addition.

Cotner University reports the best enrollment in many years. The School of Music will present "The Mikado" at an early date.

Carrie B. Raymond of the State University has returned from her summer's outing at Madeline Island.

Mrs. Kirchstein announces that she will bring the following artists to Lincoln this season: John McCormack, Galli-Curci, Rudolf Ganz and Albert Spalding.

Sigma Alpha Iota girls held a banquet in the English room of the Lincoln Hotel, Thursday, September 13, with covers for twenty-four. A musicale will be given at the home of one of the patronesses. Mrs. Willard Kimball, on Friday night, September 14.

E. E. L.

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## Cecil Arden—A Singer of Great Promise

Cecil Arden, the young American mezzo-soprano, who is to make her operatic debut during the season with the Metropolitan Opera Company, opened her season on September 17, when she appeared as one of the soloists at the Globe Music Club's concert at De Witt Clinton High School, New York. Accompanied by Emil Polak, Miss Arden sang: "Ah, Mon Fils," from "Le Prophete" (Meyer-



CECIL ARDEN,  
Of the Metropolitan Opera.

beer), "J'ai pleuré en Rêve" (Hüe), "The Star" (Rogers), and "La Morenita" (Buzzi-Peccia). Her success was instantaneous as the following, which appeared in the Evening Globe, will testify:

Going right down the list of artists in the order of their appearance, one might say of Cecil Arden that her voice commands attention and moves one to genuine emotion. Perhaps her most successful number was "La Morenita," composed by her teacher, Buzzi-Peccia, one of the guests of the evening. Miss Arden was charming in her personality.

A day or so after Miss Arden's appearance, her manager, R. E. Johnston, received a letter from C. D. Isaacson, editor of "Our Family Music" page of the New York Globe, which read as follows: "I want to let you know how much we all enjoyed the wonderful work of Miss Cecil Arden on Sunday night. I do not know when I have heard more perfect artistic success, and I doubt if you have heard more enthusiastic applause in all your career. Please accept my heartiest thanks for letting us have this great musician."

## Soder-Hueck Pupil a "Sammy"

Another musician called to the front is Walter Heckman, tenor. MUSICAL COURIER readers will recall that Mr. Heckman long has been associated with the Soder-Hueck Studios, Metropolitan Opera House Building, New York City, and is one of Mme. Soder-Hueck's most gifted and successful professional pupils. It naturally means a great financial sacrifice to this singer to give up a big vaudeville income to become a soldier boy. But like other genuine Americans, he gladly assumes his bit. Mr. Heckman had his own operatic vaudeville act, and also many Chautauqua bookings.

In discussing Mr. Heckman's departure, Mme. Soder-Hueck told the writer that her professional students were to help the Allied cause by giving two concerts monthly in the various camps throughout the United States under her

guidance. In fact, it is due to Mme. Soder-Hueck's generosity that they are to do this, as she will give them special coaching for this particular work. This will mean a great deal to the soldiers in lessening the monotony of camp life; for it is known that Soder-Hueck pupils are found in all the professional fields of music and are leading successes.

Work began last week at the studios, and Mme. Soder-Hueck says that more interest than ever is manifest in the work and that a larger class than usual has applied for lessons this year.

## American Institute Season 1917-18

The thirty-second school year of the American Institute of Applied Music begins October 2, Kate S. Chittenden dean of the faculty. The catalogue of this institution gives all information and may be obtained by applying to the corresponding secretary, 212 West Fifty-ninth street, New York City. The foreword of the catalogue is as follows:

The American Institute of Applied Music was incorporated in 1900 by the Board of Regents of the University of the State of New York for the purpose of amalgamating the several educational interests of the Metropolitan College of Music, the Metropolitan Conservatory of Music, the Synthetic Piano School, and the American Institute of Normal Methods.

The Metropolitan Conservatory of Music was founded in 1886. The Metropolitan College of Music had its origin in the Metropolitan Conservatory of Music, and was incorporated in 1891, making it a part of the University of the State of New York, subject to the supervision of the Board of Regents.

The Synthetic Piano School was inaugurated in 1887 by Kate S. Chittenden.

The location of the Institute in the City of New York enables it to place at the command of its students artistic and professional

## HACKETT-GRAM

## NUMBER SEVEN

"A column might be written in praise of the tenor, Arthur Hackett—a new find and a big one—who sang with the spontaneity of Caruso at his best."

Henry T. Finck in  
New York Evening Post  
Mar. 16, 1917



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advantages which are offered nowhere else in America. The educational inspiration of the musical atmosphere of the metropolis and the general aid of its musical opportunities have been carefully considered in the arrangement of the various courses of study.

The Institute has assembled in its corps of instructors teachers of broad experience and national reputation. The directors, furthermore, intend steadily to enlarge the number and scope of the courses offered, according to the requirements of the students.

While convinced of the supreme value of private instruction in the acquirement of technique, the Institute does not overlook the relative advantage of class instruction in certain branches of musical work, as is evinced by the large number of classes announced in this prospectus.

The various lines of work are laid out with sole regard to the furtherance of sound instruction and for the utmost possible advantage of every student. The plan of instruction aims to afford the widest latitude for the individuality of each. The Institute puts great stress upon the value of systematic study, and consequently makes more favorable conditions both of tuition fees and instruction to those who follow the Regular Course during the full year.

Each student is regarded as the pupil, not of any particular teacher, but of the Institute, and every advantage possessed by the Institute is considered to be the right of every pupil.

No definite time can be fixed for the completion of any line of study. Differences in age, in mental capacity, in physical control, and in musical temperament, make it possible for some students to progress more rapidly than others. The Institute guarantees unimpeded opportunities for those who desire to study seriously, and an indolent pupil will not be retained in the classes.

In accordance with the authority conferred by the articles of incorporation, certificates are granted in the various departments of work, and diplomas certifying to graduation.

Many of the certified and graduated students of the Metropolitan College of Music and the American Institute of Applied Music

are holding positions of distinction in the musical profession throughout the United States and Canada, and their success leads directors of many educational institutions to seek their teachers, men and women, from this College.

Jennie S. Liebmann, Certified  
Exponent of Perfield Method

Jennie S. Liebmann, certified exponent of the Perfield System, invites teachers, mothers and students to meet Effa Ellis Perfield, author and pedagogue, and to hear her give a "Musical-Chalk Talk" on Wednesday afternoon, October 3, at three forty-five, at the Chateau du Parc, Vanderbilt avenue and Park place, Brooklyn.

Mrs. Perfield's work is interesting because it is radical and constructive, pupils develop naturally and quickly, but are stimulated through their own feeling and reasoning to the end of expression.

## Paul Althouse's Election to Sinfonia Fraternity

On July 9 last Paul Althouse received the following letter from F. Otis Drayton, supreme president of the Phi Mu Alpha Sinfonia Fraternity of America.

My dear Mr. Althouse:

It gives me great pleasure to inform you that at the last regular meeting of Alpha Chapter of Phi Mu Alpha Sinfonia Fraternity of America, you were elected to honorary chapter membership.

Since the birth of the fraternity in 1898, honorary membership has been conferred upon many who have achieved eminence in music, or have become notable as patrons of this art, among them being George W. Chadwick (by whom Sinfonia was named), Arthur Foote, Horatio Parker, Frederick Stock, Frederick Converse, Louis C. Elson, David Bispham, Henry L. Higginson, Dr. Karl Muck, George B. Cortelyou, and others.

If you will make an appointment, it will give me great pleasure to arrange to have a member of the Alpha Chapter call upon you and explain, more in detail than is possible in this letter, concerning the history and aims of the fraternity. Or, in case you will be in a position to accept the membership which it is the pleasure



PAUL ALTHOUSE.

of the chapter to offer you, I will be glad to mail you a brief historical sketch of the fraternity.

The communication was followed on August 4, by this:

The members of the Alpha Chapter, Phi Mu Alpha Sinfonia, were greatly pleased to learn of your acceptance of honorary membership in their chapter, and I wish to take this opportunity to express my personal gratification.

I sincerely hope that you will visit the chapter headquarters whenever you happen to be in Boston. I trust you may witness a presentation of the Sinfonia ritual in the near future, and that, whenever possible, you will attend the special functions of the chapter.

Hoping that I may have the pleasure of meeting you personally in the near future, I beg to remain.

**Marie RAPPOLD**

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

The annual opera season at Havana, Cuba, under the direction of Adolfo Bracale, is to open on December 6.

Enrico Caruso will return to New York from Rio de Janeiro on the Swedish steamer "Saga," the end of October.

All is not yet lost in Mexico. From the capital, Mexico City, comes the cheering news that a symphony orchestra has been organized there under the direction of the Department of Fine Arts. Classical, popular, and chamber music will form the repertoire.

If precedent during the past three seasons in London, Paris, Berlin, and other large and small cities in Europe, is to apply to the United States this winter, concerts everywhere in our land should be crowded with devoted listeners, and fame and profits ought to be within easy grasp of those artists who deserve them.

More balm and more opportunities for the American composer. Manager Edel, of the Strand Theatre, New York City, announces that he will be glad to receive American scores for consideration by himself and Adriano Ariani, conductor of the Strand Symphony Orchestra, for performance at the concerts of that organization.

That remarkable institution, the Cincinnati Conservatory of Music, founded by a woman, Clara Baur, and still presided over by a woman, Bertha Baur, now is taking up its fifty-first year with the largest and best faculty it ever has had. A correspondingly large enrollment of pupils has materialized also. Each year of Miss Baur's regime is made significant by the addition of an authority in some department. Recently she has been bending her energy upon increasing the artistic working capacity of the vocal department, and as a result she succeeded admirably by securing the oratorio specialist, and authority on voice building, Thomas J. Kelly, and the operatic soprano, Zelina Bartholomew, late of Milan and Paris, who will take up her teaching in Cincinnati on October 1. The Cincinnati Conservatory has been growing at a rate so rapid that the influx of students

has put a heavy pressure upon the facilities of the institution, and the newly acquired building adjacent to the conservatory therefore proves a valuable as well as necessary outlet. Altogether the Cincinnati Conservatory is one of the musical show places of America, and a flourishing refutation of the oft repeated and very stupid assertion that only men are able to become leaders in the constructive branches of the tonal profession.

Lockport, N. Y., is to have its annual convention and Musical Chautauqua from September 30 to October 6. Interesting concert programs and distinguished speakers, including ex-President Taft, will be certain to make the occasion memorable, and the manager, A. A. Van De Mark, reports that every sign points to a tremendous attendance. All the programs are to be sung in English and are of American composition.

Does any MUSICAL COURIER reader know where the widow and daughter of the late Frederick Burton can be located at the earliest possible moment? Mr. Burton was an authority on Indian music and the author of the book called "American Primitive Music," published some years ago by Moffat, Yard and Company. Any one knowing the whereabouts of Mrs. and Miss Burton will oblige the MUSICAL COURIER greatly by sending the information to this paper immediately.

Last Saturday evening the San Carlo Opera closed its brilliant and financially successful run in New York, extended (because of the tremendous rush of attendance) from a fortnight to three weeks. Impresario Gallo has demonstrated that two dollar opera is practical in New York as well as in smaller cities. Rumors have it that he has been asked to head here a permanent organization constituted and operated along the lines made successful by his San Carlo undertaking.

Wendell Heighton, business manager of the Minneapolis Orchestra, is a real genius in his line, and responsible for much of the phenomenal success of the orchestra, also as regards its road tours which have covered the country from coast to coast. The orchestra is booked solid each year between October 15 and early June. Just now Mr. Heighton is busy on a five weeks' advance booking tour which will take him through Missouri, Tennessee, Louisiana, Arizona, Nevada, Colorado, Utah and California.

Attention is called to the item on page 5 of this issue headed "Early Echoes of a Promising Season." Michigan, at least, seems to be supporting music to a greater extent than ever before, even thus early in the season. The oversold houses which are greeting the Wagner artists in that state only tend to confirm what the MUSICAL COURIER has proclaimed steadily—that the war, far from causing a poor musical season, will, on the contrary, bring with it one of the busiest and most prosperous that America ever has enjoyed.

In the New York Sun of September 20, 1917, there is a deserved line of tribute to a worthy woman who stands high in the annals of American musical endeavor, and the praise is expressed as follows: "Since the death of Wagner the life of Cosima has been consecrated to the fulfilment of his great desires, even as, in a lesser way, the wife of our own American MacDowell has been devoted to perfecting the artistic retreat that her husband had planned." The retreat in question is the MacDowell Colony at Peterborough, N. H.

The MUSICAL COURIER is in receipt of the circular of the Chicago Opera Association, for their appearances in New Orleans. We notice that the prices charged there are higher than at either the Metropolitan or at the Auditorium in Chicago. Parquet seats (the whole first floor) are \$10. Balcony seats are \$8 and \$6, respectively, and second balcony, \$5 and \$4, while the gallery charges are \$3 and \$2. The prices for boxes range downward from \$55 to \$40 for four persons. The operas to be given are "Lucia" and "Faust," with Melba, Muratore, Galli-Curci, Arimondi, Crimi, Alma Peterson, Huberdeau, Louise Berat, Jeska Swartz, Rimini, etc.

## CHOOSING YOUR GIANT

A correspondent writes: "You wrote a few jocular paragraphs in a recent issue, treating humorously of bad musical habits, or musical bad habits. The matter is not one for jest, however. A serious editorial, showing musicians how to rid themselves of their bad habits—and Heaven knows they have them in plenty—would have been much more to the purpose."

Our correspondent both libels and flatters us all in a breath. It is a libel to say that we write jocular paragraphs and jests. We always are in deadly earnest.

It is the most honeyed flattery to mention us in the same paragraph with Heaven.

As a matter of fact we do not believe that Heaven knows anything about the bad habits of musicians. Heaven concerns itself, to our notion, only with dead musicians, and dead musicians have no bad habits.

Only musical critics, dead or alive, never lose their bad habits. We feel sure that if one of them ever gets past St. Peter and that worthy asks him: "How do you like our angelic choir?" the critic would answer: "The attack and phrasing are passable, but the intonation is faulty and the interpretation is lacking in breadth."

One of the worst habits of the critic is that he criticizes.

We read an article in some worthy paper or magazine not long ago, dealing with what the author called the good and bad giants in every life, the good giant being Good Habit and the bad giant being Bad Habit. The giant Good Habit, according to the same source, will carry your life load for you if you let him and force him. It takes years, however, to develop and control him.

The giant Bad Habit, on the other hand, is easy to acquire. He is at your call all the time. But after he enters your service you wish you never had seen him. He dumps the heavy load on your back and leads you by a string which your weakened will cannot break.

If we remember correctly, the article gave self approval as one of the bad habits and self analysis and self criticism as good habits.

Let our inquiring musician ask himself whether those three qualities play any role in his life and in what proportionate degrees.

To us the vanity of musicians, cultivated by them into a habit, appears to be first cousin to self approval and an active member of the family of bad giants. Vain musicians are musicians who talk about themselves continually, and if musicians who talk about themselves continually could know what detestable bores they are to the persons who have to do the listening, they surely would rid themselves of at least one bad habit immediately.

Another bad habit of the musician is that he consorts too much with his own kind. He does not mix sufficiently with mankind in general. He does not match his wits against theirs. He does not learn their ideas. He does not read their papers, talk their speech, investigate their opinions. He does not try to become an integral part of his own community. Very often he does not go to the theatre. More often he does not vote.

The result of all this is that the musician is apt to look upon the rest of the world as lacking in intelligence and understanding. The world, for its own part, returns the compliment with interest.

A bad habit of many musicians is not to meet their financial obligations promptly. They have a certain in-born or acquired contempt for business, and they look upon bills, statements, notes, mortgages, policies, contracts and similar documents as annoyances contrived to make life miserable for them. To them a bill is a reflection, a statement is a deadly insult, and a polite request for payment of a long overdue account is nothing less than blackmail.

Musicians cultivate also the bad habit of not answering letters promptly. That is bad business and bad breeding.

Musicians have a bad habit of seeing in a music paper every line of dispraise about themselves.

Musicians have a bad habit of not seeing in a music paper the columns of praise about themselves.

Some musicians have the untruthful habit of saying that they never read the music papers.

Musicians have the bad habit of damning a colleague with faint approval, and of gloating over the ill success of a rival.

Musicians have the bad habit of deliberately trying to dress, hair cut, and generally get themselves up differently from other human beings.

Musicians have the bad habit of trying to obtain admission to concerts and operas without paying for seats.

Musicians who perform publicly have the bad habit of frequently imagining themselves to be greater than the composers they interpret.

Musicians who sing, often have the bad habit of not being musicians.

Every musician is able, by the exercise of will power, to cast out from his life that Bad Habit giant and invite instead and retain that Good Habit giant.

When our correspondent asks us to tell musicians how to get rid of bad habits we reply that there is only one way, and that is, to get rid of them.

Choose your own giant.



# VARIATIONS

By the Editor-in-Chief

## About Mrs. MacDowell's Work

A recently published essay entitled "An Appreciation," by John Redhead Froome, the playwright, treats interestingly of a summer once spent at the Edward MacDowell Colony at Peterboro, N. H. Mr. Froome gives an enthusiastic and picturesque description of the natural beauties of the place and its surroundings, and says that it was not only the loveliness of the country, but also the art spirit that dominated everything in the Colony which made him work more satisfactorily than ever before. He tells about the great thing done by the widow of Edward MacDowell during the ten years which have passed since she began her labors in behalf of maintaining and causing to flourish the idea which MacDowell conceived and fostered for the benefit of his fellow artists. One of his cherished hopes was to have musicians know something of painting through actual acquaintance with men engaged in painting, and to get some understanding of literary expression through actual acquaintance with writers. Mr. Froome says: "The MacDowell Memorial Colony with its artists, writers and composers, with its isolated studios in the woods and its great outdoor stage, is the realization of what was once the dream in the mind and in the heart of Edward MacDowell."

The New York Sun also has recognized the great value of the work done by Mrs. MacDowell unselfishly and in the interests of a lofty cause. That paper (September 16, 1917) interviewed Mrs. MacDowell at Peterboro in the music room of Hillcrest, the one time farm house that was MacDowell's summer home, and but five minutes' walk from his little log cabin in the woods where he composed such works as the "Norse" and "Keltic" sonatas and the "New England Idylls." Mrs. MacDowell laid bare to the interviewer the harassing financial struggles through which the Colony has been passing in order to realize sufficient funds to keep the project going. She lays emphasis on the fact that the undertaking is entirely practical, but that in some manner an endowment fund must be raised in order to put in on a secure footing for all time. "One might question," said Mrs. MacDowell, "the advisability of the permanent endowment of our creative workers, though in Europe the value of it has never been questioned, provided of course the talent warranted it; but there is little danger in this country of weakening either the moral or artistic fibre of our creative workers through any such place as we offer at the MacDowell Colony."

Mrs. MacDowell pointed out that the Colony would have been financially on its feet by this time if the war had not come. She states very pertinently, however: "In our generous sympathy for those across the water we must not forget that the sculptor or poet starving in New York is just as pathetic a figure as the one in Paris. My life brings me in touch with many art workers through the whole country, and from ocean to ocean I have heard heartrending tales of the present artistic struggles. Pictures, books, compositions not being bought explains the situation."

Mrs. MacDowell, through her own recitals, lectures and indefatigable efforts in behalf of the Colony, has demonstrated her abiding faith in the practical influence and permanence of Edward MacDowell's dream. She has devoted her entire energy to the work, and it is agreeable to be able to say that she is being helped on all sides by the support of those who realize the extreme value of her efforts.

Apropos, in far away Australia there is no lack of appreciation of the works of Edward MacDowell. Violet Ewart recently arranged a program of his piano and vocal works in Melbourne, at which Ivy Philips, contralto, and H. E. Spry, accompanist, assisted. Mr. Spry writes to Mrs. MacDowell under recent date:

Thinking it may be of interest to you, coming from this far side of the world, I enclose a program of a recital, devoted to the works of Edward MacDowell, that was recently given here in Melbourne by Violet Ewart, one of our most prominent pianists. It was the first program to be given here devoted wholly to MacDowell's works, and it was the first performance of the concerto in D minor in Australia. The recital was a decided success and evoked the utmost enthusiasm. The concerto created a furore

(even with the insufficiency of a second piano substituting for the orchestra), and the critic of the Herald expressed the view that Miss Ewart's performance of the concerto with orchestral accompaniment was something to be looked forward to with considerable interest.

I have been a reverent devotee of Edward MacDowell for many years and have—practically all his published works. I have wondered at the persistent neglect of his sonatas by visiting artists here, especially when one calls to mind the wondrous and thrilling performance of the "Keltic" sonata by the incomparable Carreño when on her last tour here.

I trust you will not think this letter a presumption, but I have read of your efforts in behalf of the works of Edward MacDowell, and I thought I should like to let you know that, even so far away as we are here, there are some of us who, in our humble way, are doing something to further the knowledge and appreciation of the works of MacDowell.

## The Laurel That Slipped

A rare discovery is that of the New York Evening Sun, of September 20, 1917: "Frau Cosima Wagner has done nearly as much for music as either Wagner or Liszt." Frau Wagner is a musical, worthy, and keenly intelligent lady, but her importance in the world of music is much overrated by many persons, notably by that otherwise well balanced and excellent violinist who said to us the other day: "Possibly you do not know that Cosima was a better pianist than her father (Liszt), and that she wrote many of the passages in Wagner's later operas and devised the harmonies for him at the piano." As the speaker was a German we told him gently: "Sie sind ein verdammter Esel," which, in translation, means: "You are in error, sir."

## Why Editors Weep

We are in receipt of a letter from an excellent pianist, and erudite and complete musician. We reproduce it herewith:

DEAR SIR—Referring to Mr. Lucas' essay, in which he, practically, eliminates the necessity of reproductive artists by recommending that composers should henceforth write for player pianos, I regret that you reproduced the article in the strictly musical issue of the MUSICAL COURIER. In your trade issue it would have done no harm, but in the artistic issue it is apt to mislead some young people.

For the clever argument on a false premise Mr. Lucas deserves great credit, no doubt, but that does not alter the circumstance that the premise is false.

An instrument is an implement, a tool; it differs from a tool in so far only as by "tool" we denote an implement used for industrial purposes. Where instrument and tool are alike is on the ground that they were invented after a creative mind had found the existing means inadequate for executing its ideas.

Mr. Lucas suggests to reverse the process and make the creative mind subject to the industrial. In other words, he wants the child to generate its parent, and he is evidently overlooking the circumstance that Pegasus has wings; that he is utterly unfit to pull a commercial plow.

Looking at the matter in this light, it was perhaps unnecessary to take issue with Mr. Lucas' views, except that they may tend to mislead young writers, more especially so as young people are apt to grasp new ideas in a semi-hysterical fashion without examining their value.

Logically Mr. Lucas should not have stopped at the mechanical player piano. Why not compose also for the hand organ, calliope, orchestron? Sincerely yours,

CONSTANTIN VON STERNBERG.

As Clarence Lucas, our editorial associate, was the perpetrator of the screed that called for Mr. Von Sternberg's interesting protest, we handed that parchment to the former, and he replies in this form:

If Constantin von Sternberg or any other sterling musician can show that I am wrong I shall feel honored in having such eminent men as my correctors. Let me and all that is mine perish if the welfare of music is to gain thereby. Unfortunately, however, I do not understand the letter Mr. von Sternberg has written. Its metaphorical wealth lies beyond my grasp and I frankly acknowledge that my Rosinante is a sorry quadruped to ride in an encounter with an antagonist astride of that wyvern Pegasus, who appears to have been the ancient poets' hydroplane. I had no idea my argument was clever and I do not even yet know what my premise is. But I still insist that no one is to tamper with the compositions of the great composers, and I also suggest that composers will do well to study the possibilities of the new mechanical means of execution at their disposal and cease to think of piano music merely as music that can be played by the human hand on a keyboard. The quantity of good music already written for the keyboard is far in excess of all requirements. The new mechanism opens up a new field. But if Constantin von Sternberg and other musical artists of international renown say that the mechanical player is to be neglected, I suppose composers had better neglect it, unless they feel like writing for it, in which case there is no law in this free country to prevent them from writing whatever they wish. Let composers write for the hand organ, the calliope and the orchestron if they choose to do so.

Mozart wrote for a mechanical clock, did he not? Before Mozart came that brilliant writer for the harpsichord, Dr. John Bull, of gentle memory, and before his day Anacreon indited for the lyre. What is the difference, O masterly musician and man of many metaphors? Can you not see the long years coming in tens and twenties, hundreds, thousands?—when all we say and think will be as naught and all our music of every kind as silent as the eternal hills! In the meantime the great general public will continue to pick and choose the kind of jingle it prefers. It may even neglect some of the excellent piano classics carefully selected, edited, and fingered by the most eminent masters of the instrument, and take to its mighty bosom a new fangled jangle of gaping intervals playable only by the new mechanism. The public settles the dispute.

Constantin von Sternberg, you have my profound respect as an earnest worker and a fine musical artist.

You are C sharp and I am D flat, which really makes us quite in unison in the temporal scale, does it not?

Sincerely,

CLARENCE LUCAS.

## Times Do Change

Those of us in whose hair and souls the gray has not yet entered remember the fuss and feathers attending the entry of Claude Debussy into the larger musical world. All the things said previously about Strauss and that are now being said about Schönberg, were hurled at the whole tone French composer, cliques were formed for him and cabals against him, he was caricatured, extolled, damned, deified.

Now comes London Musical News of recent date, and sums up the Debussy situation in soothing and truthful words:

I fancy no one at this time of day will attempt to dispute, viz., the fact that the music of Debussy, though essentially fresh and unique in character, still retains in no minor degree the elements and principles of the pure classicism which constitutes the common basis of the works of Haydn, Mozart and Beethoven, from whom all truly great composers of the present age still musically descend. But while this postulate may be freely enough conceded, we still cannot logically deny to Debussy the honor of being an innovator and a genius of sufficiently exalted standing to be regarded as the founder of a style of composition that bears all the character and ingredients of permanence and appreciation by all whose judgment has come to be regarded as worthy of any real serious consideration.

All these violent verbal and literary tempests regarding new composers, seem to be summed up in the imperishable phrase that formed the refrain of one of Albert Chevalier's music hall ditties: "What's the use of hanyfink? Why, nofink." Nevertheless these controversial phenomena seem necessary whenever music that is "different" pops up over the artistic horizon. Some composers, like some beneficial medicines, have to be well shaken before taken.

## Rara Avis

In Omaha, Neb., there lives a man who calls himself a "piano teacher" and not a "pedagogue" or an "instructor of pianistic art," and who refuses to issue an annual circular announcing that his "classes are filling rapidly" and "only a few more vacancies remain for a limited number of advanced pupils." This strange person, J. P. Duffield by name, sends us the notification of his resumption of teaching, as follows:

Announcement Extraordinary!

J. P. DUFFIELD

Teacher of

Touch, Tone, Technique, Pyrotechnics—Facile Finger Functioning, herewith announces his return from a whole rest spent in Wilkes-Barre, Key West, Sing-Sing and Behring Sound, and serves notice on all prospective piano pupils that they'd better get in under the wire some time before the impending advance in rates, which is scored to occur very soon; in fact some time before Gabriel blows the horn.

Certificates of deficiency granted after the umpteenth lesson.

Pupils impaired for public performance.

All kinds of notes used excepting promissory notes.

Students of this method are certain to make a noise in the world.

No solid ivory excepting piano keys allowed on the premises.

Commencement exercises at any time in the season.

Wire pulling not permitted.

No trading stamps issued.

Office: "Somewhere on Farnam Street."

Office hours: Any time after half past.

## Music and Militarism

The anti-German musical propaganda is raging with especial violence in the Italian press of this country, and the reason is not difficult to guess for those who know anything about the inside functions of the operatic and publishing industries which our friends from the Sunny Peninsula work as skillfully as Machiavelli ever handled his pawns and minions.

Once in awhile an attack is made against German symphonic music or its interpreters in order to hide the real purpose of the campaign. It is a superb game. Hats off to the players.

Very recently the Gazzetta del Massachusetts, published in Boston, we believe, lashed itself into white hot fury over the retention of Dr. Muck as con-



ductor of the symphony orchestra there. The Gazette observes that it has no grievance against the Doctor as a musician and a gentleman, but that it objects strongly to him as "a German, an enemy of this country, and as such absolutely out of place in any position which yields prestige, applause and money—American money. It is one thing to allow Germans their freedom and entirely another to make pets of them and to praise, cheer and reward them." The Gazette calls attention to Dr. Muck as being "pre-eminently German in physique and spirit," and draws a picture of his receiving cheers and plaudits after interpreting a German classic, while our fellow citizens bleed to death, struck by German lead, on the plains of France. "It is a tragic contrast," adds the Gazette, and to allow Dr. Muck to remain in Boston as the exponent of German mastery in art, "is nothing but inconsistent sentimentalism."

The Boston Advertiser (September 15, 1917) commenting on the Gazette's remarks, calls them "narrow," and continues:

Dr. Muck will not shoot at us, or gas us, or betray us. Instead, with rare ability he will reveal to us the phases of German achievement in which we can all take genuine delight. Just because his position will be trying through no fault of his, and also because in future years it will be pleasant to recall the preservation of sympathetic courtesy amidst the passions of war, we should strive to be more than ordinarily responsive to his brilliant leadership of our great and respected orchestra. It would demean us to vent upon an innocent man the indignation we should reserve for those among his countrymen who have forced us reluctantly to go to arms to defend our rights and to contribute to an ordering of human society in which there may again be Bachs, Beethovens, Liszts and Wagners, with fewer Von Tirpitzes and Luxburgs.

If this view constitutes sentimentalism, we trust that Boston will long remain "sentimental." Let us strive never for an instant to forget that out of this welter of war we hope to lead forth a better condition for all peoples, and with this ideal in mind it will become easier for us to withstand temptations to inflict cruelty and unfairness upon worthy men and women of enemy nationalities who may hereafter be our aids to a general reconciliation.

In this connection, it is interesting to read what the London Daily Telegraph wrote not long ago on the same subject:

On the whole question of German music and the war the public have taken a much saner view than that expressed by some of the critics. They have realized that Wagner and Brahms are no more responsible than babes unborn for the horrors now afflicting the world. In proof of this happy state of mind one has only to cite the audiences attracted by the Beecham production of "Tristan" in London, Birmingham and Manchester.

In the meantime, letter writers to the New York daily and weekly press are continuing their wails over the announced intention of the Metropolitan to retain German opera in its repertoire.

We are awaiting news at any moment that Germany has retaliated by barring MacDowell, Chadwick, Cadman, and other American songs, Irving Berlin's ragtime classics, Mark Twain's works, Ade's slang fables, and pictures (or reproductions thereof) by Sargent, Chase, and Whistler.

#### Infinite Pains

The mention of Cadman reminds us that he replied as follows to our congratulations on the acceptance of his opera by the Metropolitan: "Yes, it is a dream realized that I had long cherished. I am here (Colorado) working like blazes."

#### "Spurlos Versenkt"

"La Donna Curiose."  
"La Wally."  
"Le Villi."  
"Versiegelt."  
"Germania."  
"Julien."  
"Lobetanz."  
"Cyrano de Bergerac."  
"Mona."

LEONARD LIEBLING.

#### MRS. BILLINGTON

In Michael Kelly's "Reminiscences" for the year 1804 occurs this passage: "Mrs. Billington's brilliantly executed air, 'Apri la madre il core,' will ever be remembered by the musical world." In case there should be anybody here who has not seen Kelly's "Reminiscences," we remind our readers that Mrs. Billington's air is to be ever remembered. The "musical world," of course, means the MUSICAL COURIER. We remember the name of the lady. If we are not mistaken, this is the singer who sang an air by Handel so excellently that a clergyman in the audience exclaimed: "Woman, for this be all thy sins forgiven!" The reverend gentleman was probably speaking professionally, as Mrs. Billington's record is good enough. Churchmen are always

theoretically sad for us poor miserable sinners. Perhaps the clerical admirer of Mrs. Billington thought that the highest compliment he could pay her was to raise her to the height of the theological ideal.

When Mrs. Billington was to sing in Naples in 1794 there was an eruption of Mount Vesuvius during her appearance at the San Carlo Opera House. The Neapolitans took this as a sign that the Roman Catholic mainland was protesting against the presence of the Island Protestant. More probably the volcano was disgusted with the Neapolitan operatic style of the period, but we will not stop now to consider this matter. In those days the singers seemed to have everything their own way. Instrumental music had hardly yet become popular with the masses.

Instrumental music has advanced since the days of Mrs. Billington. The human voice has probably



Photo by Clarence Lucas.

MRS. BILLINGTON AS ST. CECILIA.  
From a painting in the New York Public Library.

not changed since Queen Dido stood by the sad sea waves and "waft her love to come again to Carthage."

Mrs. Billington made her first public appearance at London, March 10, 1774. She died at Venice in 1818.

The picture which we "quote" herewith hangs in the Library at the corner of Fifth avenue and Forty-second street, New York. It represents Mrs. Billington as "St. Cecilia." The catalog of the gallery in the Library says that Gainsborough painted it. Histories of English painting say that Sir Joshua Reynolds painted it. This picture has no Gainsborough hat in it, and it certainly has the group of Reynolds angels. We are not experts in painting, but we favor Reynolds rather than Gainsborough in this picture. But at any rate this is Mrs. Billington, whom the world will ever remember, according to Kelly.

#### TO CONCERT GIVERS

The concert season is drawing on again apace, which undoubtedly accounts for a plea entitled "Why?" received last week by the MUSICAL COURIER from A. P. Anderson, of Pawtucket, R. I. Some of the thoughts which occur to Mr. Anderson, as a regular member of the suburban city concert audience, without doubt spring up in the minds of a great many of us who are faithful concert attendants, whether suburban, urban, provincial or otherwise. So it may be well at the start of this new season to set forth for the consideration of concert givers, these few thoughts from the standpoint of the audience. Even the worm will turn.

#### WHY?

I am one of the audience and hereby make complaint. When a concert is to begin, I want it to begin. My mind is not very constant; it easily wanders. It really takes a remarkable imagination to pass the time after eight-fifteen. I have studied every known variety of interior decoration from sportive cupids down to wall papers, taken note of all possible fashions, both in hats and nose powders, and if some inventive genius does not get up something new very soon, I shall take to books or knitting to while away the

time waiting for the concert to begin. And I don't like to see officious looking persons running back and forth through the little doors that lead to the stage. It makes me nervous. I always think the train has run off the track and we are going to get our money back. I also want to know what is doing and they never tell me. I think this ought to be included in the ticket. The more so when I am kept waiting.

I know that no manager ever had a piano just where the performer wished it. And the chair is always a source of much worry to the player. There must be some superstition about sitting on a chair that is not carefully moved several times. One of the most overworked things is the coming out on the stage. There are many varieties of this and much of the impression on the audience is made right then. Some singers come on the stage with a devil-may-care air, like entering the prize ring, as if to say, "Well, here I am and I take away so much money from your little town, so I will hand you out a few songs not above your heads, but you ought to hear me in New York." In New York you try to find out who they really are and cannot find anybody who ever heard of the name.

Then I want to know who pays for all the flowers tied up in ribbon to match the singer's gown. How did anybody know what gown she was going to wear? Anyway, it might not have got back from the cleaner. There's a risk in it. I have expected trousers on Saturday nights and had to wear my old ones after all. So who knows? I don't, but I want to. And another thing, I don't want my back hair combed the wrong way up over the top of my head by thoughtless women taking off their moth-balled furs. I won't have it! When I sit down I want to sit there! What right have they to take liberties with my hair? A seat is a seat; and, likewise, a ticket is a ticket. It doesn't matter whether it is an exchange-at-the-box-office-before-one-kind-or-not. I get in on it, and I want to be protected.

If after all the trials I go through, I come out safe and am settled in my seat, why am I sung to in all kinds of languages except my own? Why do all my neighbors look as if they understood every word and all heave a deep sigh when the singer stops at a flag station? I don't understand anything. I will admit that I have got as far as "Ich" and "Amour," which a kind friend has explained to me, but these words do not occur often enough, important though they are. Sometimes a few songs in plain English are put on, but I notice that when the time comes for these to be sung people begin to reach for their hats and cloaks as if something were boiling over at home.

And then another thing; I'm not through yet. When I sit in the center of a row and prepare to go out at the finish, why does the female on my right want to run over me when I have started to go out that side? And when I turn to the left, why does the mother and family want to go to the right? I have never yet started out on the side satisfactory to all parties. Why is it? And the funniest part of it is that when some chap slaps me on the back and says, "Great, wasn't it?" by jacks, I say "Yes!"

#### IN THE DAYS GONE BY

In the days gone by there were singers, beloved by their circle of friends and admired by the public, who sang "O Ruddier than the Cherry," "My Sweet Sweeting," "My Phyllis Hath the Morning Sun," "My True Love Hath My Heart," "Cherry Ripe," "Why so Pale and Wan, Fond Lover?" "Angels, Ever Bright and Fair," "I Attempt from Love's Sickness to Fly," "It Was a Lover and His Lass," "Barbara Allen," or the latest airs from the grand operas as well as the standard arias, which they believed would never grow old, such as, "Che farò senza Euridice," "Ah, rendimi," "All' acquisto di gloria," "Verdi prati, selve amene," "Padre, perdona," "Bois épais," "Ho sparso tante lagrime," "Fuggiam da questo loco," "Se cerca se dice l'amico dov'è," "Non più andrai," "Batti, batti," and other songs that moved the audiences of the period.

In the days gone by there were many very fine pianists who played discreetly on little pianos with pretty tone. They held their hands quite still and moved only the fingers. Seldom did they touch the pedal. That is why the music of the days gone by is written to lie so comfortably under the hand. The public was astonished when the mighty Hummel made free with the traditions and moved about in a reckless manner over the keyboard. "That must be either Hummel or the devil," exclaimed an amazed critic when he happened to hear Hummel practising. When Schroeter arrived in England he was asked if he could play the stupendous works of Clementi. He replied "that they could only be performed by the author himself or the devil." Unfortunately no reports have come down to us from the days gone by of how the devil acquired his superior, old style, technical skill.

Steibelt was a pianist who brought comfort to his hearers. Music students said that hearing him play was as good as a lesson. Woelfl managed to make even that woeful name popular for a time. And then there was the grand and brilliant Kalkbrenner at a later period. Even Clementi dedicated a grand sonata to him, and we know that the young Chopin sought lessons from the famous old master. He was noted for the compelling power of his tone, so the writers of the period tell us. Have we forgotten



T. Latour? Not very long ago a certain Mr. Neate "played with remarkable brilliancy and was greeted with never ending applause." It has ended now. After many of these performances were dead this following advertisement appeared in a London newspaper:

A new and complete Introduction to the Art of Playing on the Piano Forte; wherein the first Principles of Music are fully considered in a Series of Observations and Examples; to which is added a Variety of pleasing and instructive Lessons, selected from the Works of Haydn, Mozart, Pleyel, Arne, and other eminent Composers; arranged for the Improvement of Pupils, in the most useful Major and Minor Keys with Preludes; also Observations on the Art of Fingering, with copious Examples and a few Remarks on Musical Expression, &c.

By J. Monro, London.

Well, J. Monro has been in the mum row under the sod so long that his book is forgotten.

In the days gone by there were violinists of great skill. Corelli and Viotti, were the classical standards by which the lesser modern fry were measured. Even as late a violinist as Spohr was censured for not having the "energetic bowing of the school of Viotti." But a Roman critic said that Spohr "was the greatest singer upon the violin ever heard." It seems that the devil was also a violinist of the old school. Tartini has left us a sonata he heard the devil play. Why has the great enemy of righteousness retired from the concert business now? Are we so good that the devil is kept busy looking for a chance to operate? Or has modern technic got beyond his red and bony hand?

In the days gone by there were critics, recruited mostly from the ranks of unsuccessful musicians, who were highly sensitive and intellectual in their own estimation and held to be entirely wooden by the singers and players. They wrote of this and that, gave judgment and awarded praise, and sold their lucubrations for as much as they could get from the publishers of magazines and journals.

And so the days went by. When a popular artist died the public said "Oh," and the circle of friends said "Ah." The critics held up the model for future generations to copy and promised the late lamented a glorious immortality in the histories they severally and collectively would write. But the rising generation had its eyes turned forward. Few students had time or inclination to read old fashioned books about old fashioned singers and players on the Piano Forte in the days gone by, when such old fashioned fogies as great grandmothers and very grand uncles went to the Musick Room at candle light and heard ridiculous songs about Belinda's eyes, nymphs, shepherdesses, swains and knightly deeds of derring-do, sung to the tinkling of harpsichords by singers in powdered wigs and with patches on their painted faces. Nor can we listen long to the sonatas of Scarlatti, the grand fantasias of Cramer, nor "the much admired Air of Voi che sapete, from the Opera of Le Nozze di Figaro, composed by Mozart, with Variations for the Piano Forte, by Francisco Pollini, of Milan."

Those days have long gone by.

## THE BYSTANDER

### A Yard of Composers—Conductorial Adventures

One day last week Billy Murray (who, in The Eagle, tells Brooklyn people what they ought to know about music), Walter Golde (who unites within himself the roles of pianist, accompanist, coach and composer, and is good in all of them), and the Bystander were lunching together at one of the very few real Italian "Italian Restaurants" in New York, where—thank heavens!—there is no table d'hôte. Conversation wandered about and finally hit upon those lengthy lithographs—a "yard of roses" or a "yard of favorite authors" or some linear distance of something else—which used to be given away with pounds of tea or subscriptions to moral weeklies. One of us proposed the composition of a "yard of the greatest composers" and, as the old time "yards" of various celebrities used to be limited to half a dozen portraits, we decided to restrict our list to six. In about fifteen seconds we had unanimously decided upon Bach, Mozart, Beethoven, Schumann, Wagner and Verdi as the six to be honored. Murray wanted to make an exception and add a seventh place for César Franck, but his proposition was unanimously rejected by Golde and me. My only object in relating the incident is to invite any readers who do not agree with us to write in and give their "yard of the greatest composers," with not over half a dozen names. It interested me to think that we three, who often have very different ideas on musical subjects, agreed so quickly and unanimously and I'd like to know whether or not the rest of you agree with us. "Please write," as they say in the vaudeville papers.

I can plainly see that the preceding paragraph is going to start trouble. On the evening after I wrote it, I was chatting with a French actor, a Russian manager of musical

artists and a Roumanian conductor, and laid our list before them for consideration. The Frenchman took the perfectly correct position that the list was too short to contain all the names that should be on it, but I explained to him why we had arbitrarily limited it to six. Then the names flew thick and fast. There was considerable objection to the inclusion of Schumann and the omission of some others. One insisted on Haydn, another on Gluck, while Moussorgsky, Chopin, Schubert, and even Bellini—who wrote an astonishing amount of high class music considering the shortness of his life—were suggested.

Everybody will include Bach, Mozart and Beethoven in the half dozen; but if you do not agree with our choice for the other three places, please send me the three names which you would substitute for them, and tell me why. It is a futile sort of discussion, but an interesting one at that.

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Oscar Spireescu, the conductor, it was, just back from his work with the Cincinnati Symphony Orchestra, who told the Bystander some stories over coffee and cigars at the end of a good dinner, cooked and dedicated to us by friends.

Once upon a time there was an orchestral society of amateurs which got itself together in a little Italian city. The butcher, the baker, the candle-stick maker joined and so did all the notables of the village, both professional and business, including the banker, who became president of the society and concertmaster of the orchestra. The executive committee made a contract with a conductor of some prominence from a neighboring city to conduct the newly formed orchestra and rehearsals began. The first one was very bad indeed, but the conductor had expected it, so he waited patiently for something better to show itself in the second rehearsal. Alas, things appeared to go only from bad to worse! They were trying to play some number in A flat, with four more flats in the signature than most of the amateurs were able to negotiate. The conductor began the number again and again, only to break off after a few measures and start in afresh. Finally, however, he lost patience, tossed his baton away, threw his arms in the air, and exclaimed: "No use, no use! I never saw so little music in so many men in my life! I resign! The Lord himself and all his angels couldn't make this collection of thick-heads play music!"

Whereupon rose the banker-concertmaster-president in his dignity and might, speaking thus: "I beg you to calm yourself, caro maestro, and not to reflect upon the intelligence of the distinguished society members. You will not resign! You will remain here and conduct us, according to your contract. Furthermore, I will tell you how you will conduct. The trouble with this number is that there are too many flats in it for us amateurs, with so few rehearsals. Now, take up the baton and begin. We will play it first without any flats. When we have learned it that way, which will not take long, we will put in the first flat; after that, we will try it with two flats; those mastered, we will add the third flat; and so, after very few rehearsals, you will find us quite ready to include the fourth and final flat."

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Then Mme. Germaine Clerget, a French coloratura soprano, whose good work is just beginning to be known over here, told about an experience in St. Malo, a watering place on the north coast of France, where she was to sing, accompanied by a local orchestra, many of whom were amateurs. At the rehearsal the first viola player played distressingly flat. "Maitre," said Mme. Clerget, "how do you expect me to sing in tune when you play an important part of the accompaniment so very flat?"

"Madame," replied the gallant gentleman, ordinarily the principal town apothecary, "madame, je suis désolé! But I always play flat: don't you see how short my fingers are?"

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Then Spireescu took up the thread again, telling stories about the veteran conductor of operetta, Signor de Novelis, and some of his experiences with local orchestras while on the road. It was in Pittsburgh, if I remember right, that he found an impossible player of the double bass, who, notwithstanding his best efforts, could not master even comparatively simple passages in the score. After the rehearsal had been interrupted several times on his account, de Novelis lost patience. "Manager!" he bawled, with that peculiar accent which has always distinguished his English and which is quite impossible to reproduce in type. "Send me the manager!"

"What do you want the manager for?" demanded the bass player.

"To tell him to hire a good man in your place," answered de Novelis. "Get out of my orchestra. You can't play!"

"We'll see about that," answered the player. "I can play and, what's more, I will."

De Novelis turned purple with rage. "What do you say to me?" he shouted. "I was never so insulted in my life! Where's that manager?"

"Right here," answered the manipulator of the "bull fiddle," leaning his instrument against the front of the stage, crossing the orchestra pit to de Novelis' stand, and pulling a card from his pocket. "I'm the manager of this house and, what's more, I own the place. If there's anybody going out, you can start just as soon as you want to. And remember, I'll play tonight for all of you and a dozen like you!"

And he did.

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Since they began to furnish the talking machines with these new motors that run for more than half an hour without stopping to take breath, I understand a new profession is growing up, originating in Brooklyn, that of "talking machine winder." It is principally confined to the little sons of the gentlemen who tend your furnace once every day for fifty cents a week. For one-half that sum, the youngster comes around each morning just after the breakfast hour and winds up the machine for the day, leaving you entirely free to devote your undivided esthetic attention to the wonders of the disc—vocal, instrumental or Cohen.

BYRON HAGEL.

## I SEE THAT—

Marcella Craft is an important acquisition to the operatic stage of America.

Reinald Werrenrath's practising bothered the neighbors to such an extent that they resorted to a talking machine to "drown him out," but they selected his own record, "Flag of My Heart," to do so.

Judson House, tenor, is a member of the Hospital Corps, of the Twenty-third Regiment, of the New York National Guard.

Hunter College offers attractive evening courses in music. Grace Whistler is arranging a Middle Western concert tour. Esperanza Garrigue has opened her new studios at 337 West Eighty-fifth Street (near Riverside Drive), New York.

Carrie J. Roff, the Newark pianist, has arranged a series of recitals and lectures to be given at the Young Women's Club of the Oranges.

Sol Marcossou, the Cleveland violinist, will appear at his first out of town recital this season at Chillicothe, Ohio, in October.

A number of Uda Waldrop's compositions are to be issued from the press shortly. Mr. Waldrop, who is to accompany Namara during the present season, has decided to make his home in New York.

Giorgio Sulli has opened his attractive new studios at 267 West Seventieth Street, New York.

Lester Donahue and Tom Dobson are attracting music lovers in Portland and San Francisco.

Roger de Bruyn appeared in a new role at Passaic, N. J.,—that of presiding officer of the Humanitarian Cult meeting.

Jennie Liebmann is a certified teacher of the Effa Ellis Perfield teaching system.

Namara has been engaged for a tour with the Minneapolis Symphony Orchestra.

Idelle Patterson will tour for eight weeks with the same organization.

The San Carlo Opera Company, which closed its successful New York season last week, is playing to Quebec audiences all this week.

Yvonne de Treville sang Bohemian and Italian songs for the large population of both nationalities in New York City.

The Sittig Trio was enthusiastically received in Utica, N. Y.

The Bracale Opera Company will begin its season in Havana, Cuba, on December 6.

Stojowski, the eminent Polish pianist-composer, has resumed teaching at The von Ende School.

Godowski's New York recital is scheduled for October 20. Claudia Muzio, the young Metropolitan soprano, will sing for the first time in Washington October 26.

A woman composer claims "Tipperary."

Beatrice MacCue is to give a recital with Margaret Wilson, at Akron, Ohio, this fall, for the benefit of the American Red Cross.

Frances Alda caught a baby shark this summer. The Philadelphia Music Bureau is entering upon the season of 1917-18 with excellent prospects.

Eleanor Spencer sends the MUSICAL COURIER some interesting facts about Holland.

Breitkopf and Hartel, of New York, have just issued a number of Leo Ornstein's ultra-modern compositions. Marjorie Knight, artist-pupil of Grace Whistler, gave a delightful program of songs at Sea Gate, N. J.

Sybil Vane's stirring singing at Oyster Bay gathered twenty-two recruits for the Naval Militia.

Besides Italian, Russian, French and English songs, Mary Jordan, contralto, will introduce several Jewish songs at her New York recital, which will take place on November 15.

Wynne Pyle has been engaged to play with the Cincinnati Symphony Orchestra on October 30. Miss Pyle, as previously announced, will also appear with the New York Philharmonic Orchestra at Carnegie Hall, and with the New York Symphony Orchestra at York, Pa.

The Maine Festival opens today with Galli-Curci as principal artist. An interesting feature of the first program will be the introduction of Conductor Chapman's new "Battle Hymn," sung by Duncan Robertson, the New York baritone.

Applications from every part of the country have been received by the Volpe Institute of Music and an unusually large enrollment is expected.

The Zoellner Quartet will play, among other things, the works of Eugéné Goossens, a young Englishman, who, though only twenty-four years of age, has made a place for himself in contemporary music which stands out as a marvel to the rest of the younger composers.

Metropolitan artists were the guests of the Pancrazi Brothers at the opening of their new hostelry.

Charles Cooper is a great favorite with the Woodstock community, where he gave a successful recital on September 2.

Carl Formes has been engaged to sing with La Scala Company in the West.

Max Jacobs, violinist and conductor, will organize a symphony club with the object of promoting musical efficiency, routine and experience in orchestral playing.

Lucy Gates is acutely interested in her coming appearances with the Barrere Ensemble and the Trio de Lutece.

Albert Stoessel has joined the colors.

Elvira Amazar was offered a quarter of a million dollars to go and intercede for the Jews to the silent ruler of Russia, Rasputin, the monk.

Margarete Matzenauer left last week for a month's recital tour of the Pacific Coast.

Andre Benoist is available as accompanist owing to Albert Spalding's enrollment in the Aviation Corps of the United States.

Riccardo Stracciari, baritone, enjoyed a superb success in "Rigoletto" at Mexico City.

### Tables Reversed—The Artist Calls on the Press Agent

Harold Henry, the interesting American pianist, recently, while passing through the place where his press agent was "vacationing," very informally dropped in to call and get acquainted—for it so happened that this particular press agent had never had the pleasure of meeting her "victim."

A very impromptu interview held on the front porch was really not an interview at all, but a friendly visit, and the conversation, touching on the war, summer sports, tonal matters and the humor of life, resulted in the delightful



HAROLD HENRY SUMMERING.  
The pianist entering New London harbor on the boat from Greenport, L. I.



Watching the bathers on the beach at Easthampton, L. I.

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true musicians like Donahue are  
not so frequent that they can be  
ignored. He is both.

—Chicago Daily Journal

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knowledge that Harold Henry is a modern type of musical  
artist whose culture and intellectual development not only  
are specific but general, and whose interest in life and living  
is keenly active.

Mr. Henry's sincerity and seriousness in his art are un-

### DR. CARL BACK WITH ORGAN NOVELTIES

Summer Holiday Devoted to Repertoire—Big Enroll-  
ment for Guilman Organ School

William C. Carl has returned to New York with a port-  
folio full of novelties and new works ready for this season.  
During the summer holiday he has been actively engaged  
in preparing his repertoire for the winter and in editing  
a large number of pieces for organ. Foremost in this  
regard is a collection of rare works to form an Historical  
Organ Collection, dating from Paumann (1410) to Guil-  
mant (1911). There are thirty-two pieces, covering the  
works of the early writers for the instrument and em-  
bracing the various schools of organ music. Biographical  
notice of the composers and a preface will also appear.  
The collection is now on the press and soon will be  
issued.

Dr. Carl has also edited a charming "Ave Maria" for  
mixed voices, by Joseph Bonnet. The motet has been sung  
with great success in Paris, and undoubtedly will be largely  
used in this country. There will be two editions, one with  
the Latin and the other with the English text. Dr. Carl  
had edited the Bell symphony by Henry Purcell and the  
theme, variations and finale in A flat by Louis Thiele.

The new symphony for organ by Louis Vierne, organist  
of Notre Dame, Paris, and dedicated to him, has been  
received, also a manuscript sonata by J. Victor Bergquist,  
and a melody by Francis L. York (in manuscript), each  
with a dedication.

Dr. Carl is superintending the final details for the reopen-  
ing of the Guilman Organ School, scheduled to begin  
October 9. The faculty has returned to town, and, with  
a large enrollment and the new features added, the school  
will have an active season.

### André Benoist Available as Accompanist

Now that Albert Spalding has cancelled his entire con-  
cert tour for the coming season to join the American  
forces "somewhere in France," André Benoist, the French  
pianist, who has been accompanist for Spalding for the  
past five years, will be available for engagements as accom-  
panist or coach with other artists who might care to engage  
his services. Mr. Benoist enjoys an enviable reputation as  
an accompanist and has few equals in his art. Previous to  
his engagement with Spalding, he was accompanist for



ARTHUR HERSCHMANN AT LAKE GEORGE.  
This picture was taken on Prospect Mountain at the famous New  
York resort.

mistakable, yet he possesses also a genuine spirit of fun and  
a wholesome sense of humor that is invaluable in his pro-  
fessional life. He is thoroughly American in all things—  
believes in the wonderful musical resources of this country,  
and is doing "his bit" to help develop them.

Tetrazzini, Schumann-Heink, Frances Alda, Fritz Kreisler,  
Lillian Nordica, Mary Garden, Jean Gerardy and other  
equally noted artists. Mr. Benoist's ability as a coach is  
also well recognized by the various artists with whom he  
has been associated.

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Photos by Maria Stein.



THREE IMPRESSIONISTIC PORTRAITS OF ELVIRA AMAZAR.

**ELVIRA AMAZAR, LYRIC SOPRANO**

Serbia, Germany, Italy, Russian Grand Dukes, and the Czar Himself, All Concerned in Her Picturesque Career

Elvira Amazar, the Russian lyric soprano, now in this country, whose handsome personality is pictured on the front page and herewith, has had, so it is said, notwithstanding her youth, a lifetime packed full of adventure. Born in Serbia, where her father was an engineer in the gold mines, both her parents were killed during the course

of a strike when she was but four years old. She was taken by wealthy relatives to Warsaw, where she remained until nine years of age. These same relatives then sent her to Dresden, Germany, where she remained in a convent until she was fifteen years old. Returning then to the Russian capital, high official circles became interested in her voice; she sang at pupils' recitals, musicales, etc., and attracted the attention of the Grand Duke Dimitri, uncle of the Czar. Under his patronage she came to the forefront as a singer, and was a frequent guest on the imperial yacht Standart, where she sang much for the Czar. This was shortly before the declaration of war, when persecution of the Jews was general. A prominent political

authority came to her, offering a quarter of a million dollars to go to the silent ruler, the monk Rasputin, and intercede for Jewish freedom. She was about to go on this mission when war broke out, and all her plans were frustrated. Subsequent appearances in Petrograd, followed by serious study in Paris and Milan, led to operatic appearances in the latter city and at Monte Carlo. Her splendid success in the roles of Micaela, Nedda and Marguerite was duly registered in local papers, a success all the more emphatic because eminent singers were in the same cast. Coming to America, she will now make a specialty of Russian folk and gypsy songs in native costume, and is planning to give a recital in New York in November.

**Alice Garrigue Mott Instrumental in  
Bringing Jessie Nash Stover From Seattle**

Jessie Nash Stover, soprano, studied with Alice Garrigue Mott, the New York vocal teacher, because of the late Minna Jovelli's (a Mott pupil) artistic success in interpreting fifty-two roles as prima donna in the Vienna, Coburg and Prague opera houses. Possessing voice, talent and musicianship, her conscientious study was soon rewarded, and Jessie Nash Stover was engaged by William R. Chapman to sing at the Maine Festival when Geraldine Farrar was heard there. This worldwide celebrity has since then showed decided interest in Mme. Stover's career.

Later, Jessie Nash Stover was immediately engaged as "the right person needed to take charge of the vocal department of the Seattle Conservatory." Within a few months this musician found her ability attracted a large number wishing her tuition, and she opened her own private studio, which became the "rendezvous" of the artists singing in Seattle, and where aspirants to the art of singing found guidance for forming their successful careers.

Mme. Stover has placed a number of singers in artistic and remunerative positions. She is fearless and tireless in music circles. Among many offices held by this musician was that of the president of the Musical Art Society of Seattle.

The Seattle Town Crier states: "The concerts given in the high schools of the city were highly commended as a potent influence in cultivation of an appreciation of the best music. It was with deep regret that Jessie Nash Stover's resignation as president of the Musical Art Society was heard. Mme. Stover always has wielded a

power for good in musical affairs in Seattle, and her conscientious and intelligent efforts will be deeply missed."

Miss E. M. Coules, principal of the Seminary for Girls at Hollidaysburg, Pa., requested Mme. Mott to send one of her trained singers to take charge of the vocal department of the school, because her scholars had made the best progress under the tuition of a Mott pupil, who was leaving Hollidaysburg. Jessie Nash Stover has accepted the call, and will also be in touch with the musical organizations of New York and other Eastern cities. Mme. Stover will continue her oratorio and concert work, and is at present filling concert engagements in New England.

**Exceptional Advantages at  
Volpe Institute of Music**

The second year of the Volpe Institute of Music, Arnold Volpe, director, opens on October 1. Applications from every part of the country have been received in numbers beyond expectation and a large enrollment is anticipated.

The advantages afforded pupils of this school are exceptional. The students' recitals commence early in the season and are continued regularly throughout the year.

This is as helpful for the beginner as for the more mature artist-pupil. They become accustomed to public performance and are therefore able to do their best, not being hampered with nervousness, as is often the case even with professionals.

During the past season many famous artists have lent their presence as guests of honor at the students' recitals, thereby encouraging the best efforts of the performers. Mischa Elman, Ossip Gabrilowitsch, the members of the Flonzaley Quartet and many other celebrities have been

pleased to express their gratification and pleasure on the occasion of their visits.

A number of receptions also are given, when the hospitable doors of the institute are opened to all friends and pupils of the school. Students are thus given the opportunity of meeting the many famous artists who are regular guests at these functions.

Quoting from their booklet: "The Volpe Institute of Music is a complete and modern music school of high standards, founded on progressive principles and designed to meet up to date exactions."

"It is equipped to teach every phase of musical art and endeavors not only to give the pupil instruction by the most able teachers and modern methods, but to surround him with a musical atmosphere which shall be at once a stimulus and a discipline."

"The faculty of the Volpe Institute is composed of artists of international reputation, recognized for their superior teaching ability—men and women of broad education, refinement, and enthusiastically devoted to their profession. Mr. Volpe himself heads the violin department, directs and supervises all the activities of the institute, giving personal attention to all students and advising them as to the best course to pursue in their musical education."

**New York Musicians' Club Concert**

The Musicians' Club of New York announces a concert at Aeolian Hall, Saturday evening, October 6, with Florence Hinkle-Witherspoon, Carolyn Beebe, Sophie Braslau, Lillian Littlehales, Lambert Murphy, Albert Spalding (military service permitting), David Bispham and Alexander Russell. The committee consists of Walter David and John M. Fulton.

ANNUAL

# NEW YORK RECITAL

Aeolian Hall, Thursday Evening, November 15, 1917

By

# MARY JORDAN

CONTRALTO

MANAGEMENT: LOUDON CHARLTON . . . . . CARNEGIE HALL, NEW YORK



### Namara Preparing for a Busy Season

Namara, the charming young soprano, who will appear in concert this season under the direction of R. E. Johnston, will leave Fleischmann's, N. Y., about October 1, and journey down to Great Neck, L. I., where she and her husband, Guy Bolton, the playwright, have taken the Red Roof Farm for the winter.

The singer spent the summer working up her repertoire and coaching in several operatic roles, in which she will no doubt be heard another season. Galli-Curci and Namara were neighbors in the Catskill resort and enjoyed the outdoor life together.

Namara's season is a well booked one, including among its dates the following: Biltmore Morning Musicales in November with Kreisler; November 6, New York Mozart Society; Aeolian Hall recital the first part of December, which is to be followed by a tour of the West with the Minneapolis Symphony Orchestra. A number of other important appearances with orchestras have been secured, and between dates the singer will fill her contract to make records for a talking machine company.



NAMARA AT FLEISCHMANN'S, N. Y.  
"She loves me, she loves me not"—the question that Mari-Mario (Galli-Curci's brother-in-law) is trying to discover.

### G. H. Caselotti Resumed Teaching September 10

The accompanying picture shows Guido Hocke-Caselotti, the eminent Italian vocal maestro of the Metropolitan Opera House Building, New York, and his two little daughters, Maria Luisa and Adriana, at their home in Floral Park, L. I.

Mr. Caselotti resumed teaching on September 10 with an enrollment far exceeding in numbers that of any previous season. Among his pupils are several who have been engaged to appear as soloists during the present season.

Antonio Augenti, tenor, an artist-pupil of Mr. Caselotti, is scheduled to appear in recital at Aeolian Hall, New York, on the evening of November 12.



G. H. CASELOTTI AND DAUGHTERS.

Charles Floyd, another artist-pupil, is now on a short concert tour, where he is meeting with great success. He will return to New York about the middle of October to continue his studies.

Grace Bradley, leading contralto of the Constantino Opera Company, who just returned from the Pacific Coast, is now coaching with Mr. Caselotti.

Maria Luisa, the very gifted seven year old daughter and pupil of Mr. Caselotti, was heard last June in a piano re-

cital at the Wanamaker auditorium, New York, when she surprised and pleased a large audience by her interpretations of works by Bach, Daquin and Haydn.

Mr. Caselotti specializes in voice placement, repertoire in opera and concert.

He contemplates giving a number of public students' recitals during the coming season.

### Godowsky Concerts Start Early

Very properly the managers of Leopold Godowsky, Haensel and Jones, say:

"To the New York lovers of the superartistic in piano playing, the announcement that Godowsky will give his recital here at Carnegie Hall on Saturday afternoon, October 20, will come as welcome news." Preceding this event Godowsky will give his Chicago recital on Sunday afternoon, October 14, and before that he is to furnish inspiration to future music teachers and soloists by his recitals at Grinnell School of Music, Grinnell, Iowa, October 12, and Oberlin Conservatory of Music, Oberlin, Ohio, October 16.

### More Orchestra Dates for Wynne Pyle

Following close upon the announcement of Wynne Pyle's engagement as soloist with the New York Philharmonic Orchestra at Carnegie Hall, New York, and with the New York Symphony Orchestra, at York, Pa., comes the news that the brilliant young American pianist will play with the Cincinnati Symphony Orchestra, October 30. Miss Pyle has achieved a splendid reputation as an orchestral soloist and her tours last season with the St. Louis and Minneapolis Symphony orchestras were extremely successful.

### WARNING

Samuel A. Baldwin desires to give warning that his name is being used to obtain money by loans or on worthless checks, and wishes to be informed of any past or future attempts. 611 West 137th Street, New York.

### New Ornstein Music and a Book

Breitkopf & Härtel, of New York, the publishers, have just issued a number of compositions by Leo Ornstein, the pianist and composer of ultra modern tendencies. The complete list of them is as follows:

PIANO SOLO.	
Bu leques on Richard Strauss.....	n \$ .75
Grotesques, Op. 4 <sup>th</sup> .....	n 1.00
Serenade, Op. 5, No. I.....	n .50
Scherzino, Op. 5, No. II.....	n .50
A la Chinoise.....	n 1.00
Moments Musical (A concert version of Schubert's "Moments Musicaux," Op. 91, No. 1).....	n .50
VIOLIN AND PIANO.	
Sonata, Op. 26.....	n 1.25
Two Russian Barcarolles.....	n 1.00
Tchaikowsky Barcarolle in G minor. Rubinstein Barcarolle in F minor.	
STRING QUARTET.	
The Miniature String Quartet.....	n 2.00
ORCHESTRA. (In Preparation)	
A la Chinoise. Burlesques on Richard Strauss.	

Besides this music the same firm issues a new book entitled, "The Truth about Leo Ornstein," with the subdivisions, "The Man," "His Ideas," "His Works." The book is by Frederick H. Martens and gives a very comprehensive and lucid survey of the Ornstein music, the reason of its creation and what it means. It is a book invaluable to any one who wishes to keep informed as to the progress of modern music.

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November 23	December 21	January 18	February 15

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JEAN COOPER	MARGUERITE NAMARA
MAURICE DUMESNIL	LUCILE ORRELL
MISCHA ELMAN	IGNACE PADEREWSKI
GERALDINE FARRAR	IDELLE PATTERSON
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MUSICAL PROGRAM FOR WEEK OF SEPTEMBER 23rd, 1917

"Fugue in G Minor" (For Organ)	Johann Sebastian Bach
"Leonora Overture"	Ludovico Beethoven
"Peer Gynt Suite 1"	Edvard Hagerup Grieg
(a) "Morning"	(c) "Anitra's Dance"
(b) "Ase's Death"	(d) "In the Hall of the Mountain King"

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**WANTED**—We have openings for a soprano, a tenor, a contralto and a baritone for light opera and musical comedy. This is an exceptional opportunity for singers who desire to do this kind of work. Address "J. E. R." care of MUSICAL COURIER, 437 Fifth avenue, New York.

**STUDIO FOR RENT**—Desirable studio to let, for part or whole days, in Carnegie Hall. Address "B. M." care of MUSICAL COURIER, 437 Fifth avenue, New York.

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**WANTED**—Two Violinists to play in theatre orchestra in Southern State. Reasonable salary. Address "W. V." care of MUSICAL COURIER, 437 Fifth avenue, New York.

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**VIOLIN TEACHER WANTED**—A high class man with a reputation is wanted to take charge of violin department in a conservatory in Brooklyn; must have genial disposition and commanding appearance and be able to get results; only letters showing proper credentials and press no-

tices considered; letters treated confidentially. "C. B." c/o MUSICAL COURIER, 437 Fifth avenue, New York.

**MUSICAL LIBRARY FOR SALE**—The entire musical library of the late Jessie Shay, consisting of standard piano works, including concertos (the latter with the full orchestral parts) is for sale. It is in excellent condition, most of the music being bound in limp covers. Address: "R. F. W." care of MUSICAL COURIER, 437 Fifth avenue, New York.

**VIOLIN TEACHER WANTED**—Vacancy for strictly first class Violin Teacher, with outstanding qualifications as a soloist, exists in prominent Eastern Conservatory. Young man, or comparatively young man, preferred. Address, "Eastern Conservatory," care of MUSICAL COURIER, 437 Fifth avenue, New York.

## RICCARDO STRACCIARI

**Birmingham, Ala.**—Alvin Ernest Belden invited his many friends to a series of dance programs which were recently presented on the lawn of his residence on Thirteenth street, South.—Special music for the Jewish New Year Services at Temple Emanuel included "O God, Have Mercy," from St. Paul, sung by Leon Cole, and "Blow Ye the Trumpets," by Owen Gillespie. The choir was composed of Mrs. E. G. Chandler, soprano; Mrs. L. B. Crowder, contralto; Mr. Gillespie, tenor, and Mr. Cole, bass, Emile Levy, directing.—This winter will see the Birmingham Public School Band fully organized under the direction of W. Arthur Sewell, late of the Georgia Military Academy Band. The high school orchestra is already well established, under the leadership of Miss Kitts, and with the new organization public school music will be placed on a high platform of achievement.—The opening exercises of the Loulie Compton Seminary included a beautiful solo by Miss

## ACROSS THE COUNTRY

Beach, "I Will Lift up Mine Eyes unto the Hills," and the "Canzonetta," by Friend, played by Mrs. Marson, violinist, and Miss Margaret Tutwiler, accompanist.—At the Wednesday afternoon meeting of the Fairfield "Recreation Club," Mrs. T. T. O'Byrne, pianist, Mrs. Robert Furman, Jessie Ruter and Angelyn Ruter, sopranos, contributed a delightful musical program.—Mrs. Houston Davis, president of the Birmingham Music Study Club, has called an important meeting for Thursday morning, September 27, at Cable Hall, to discuss in detail the programs for the year's concerts and the artists to be selected for State Federation Reciprocity work.—Several well rendered numbers by the Italian Band were the musical feature of the big Italian picnic on Sunday, September 16, at the Fair Grounds, about seven thousand people being present.

**Boston, Mass.**—(See letter on another page of this issue.)

**Chicago, Ill.**—(See letter on another page of this issue.)

**Gainesville, Ga.**—Otto W. G. Pfefferkorn, director of the Brenau College Conservatory, gave a piano recital at the college on Friday, September 14. The program was as follows: Sonata, op. 27, No. 2 (Beethoven); Magic Fire Scene from "Die Walküre" (Wagner-Brassin); nocturne (Liszt); "Valse Caprice," E flat major (Rubinstein); nocturne, C minor, op. 48, and polonaise, A flat major, op. 53 (Chopin); "Rhapsodie Hongroise," No. 6 (Liszt), and a group of his own compositions including "Little Cradle Song," "Song of the Nymphs" and "Iris."

**Jackson, Miss.**—The board of trustees of the Belhaven College has secured the services of the Rev. W. H. Frazer as the head of the institution, and expect a "greater Belhaven" under his able management. In his educational work, Dr. Frazer is no novice, as in Anderson he conducted a training school for boys, which was eminently successful. Robert C. Pitard has been selected as the director of music. It is with the desire to build a great school of music in connection with the "Greater Belhaven" that the board of trustees chose Professor Pitard as director of music.

**Lincoln, Neb.**—(See letter on another page of this issue.)

**Montgomery, Ala.**—Plans are being formulated to give Montgomery more and better music than the city ever has had. The splendid Ohio Regiment Bands, which arrived recently at Camp Sheridan, will most probably give both afternoon and evening concerts in the downtown districts. The crack Company C, Fifth Ohio Band (composed of forty pieces), under the leadership of Professor Sagnaw, which has been playing at the Cleveland Hippodrome by the special dispensation of the War Department, will be a great addition of the city.

**New Bedford, Mass.**—The new musical season is soon to open splendidly, with a recital by John McCormack on Sunday night, October, at the Olympia Theatre. This house, which was erected something over a year ago, seats 2,800 people, and is thoroughly modern in every respect, has given New Bedford a really first class theatre for larger musical affairs.—The next concerts of importance are the six to be given during the winter by the Cercle Gounod, under the direction of Rodolphe Godreau. Three of these concerts will be given by the singing society, and three by the orchestra of fifty pieces. At the first concert of the society, on Sunday night, December 9, "The Messiah" will be given with the following soloists: Grace Kerns, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. The second concert will present as soloists Lucy Marsh, soprano, and Paul Dufault, tenor, while the third will mark Louise Homer's first appearance in New Bedford. The soloists for the three orchestral concerts have not as yet been engaged.—Another delightful series of four concerts will be held under the auspices of Charles Ellis, of Boston. The first will be given by Mabel Garrison, soprano; Sophie Braslau, contralto; Giovanni Martinelli, tenor, and Arthur Middleton, baritone. The second will be the first appearance in New Bedford of Mme. Melba. The third concert will bring into notice the Longy Club of Boston, with Maria van Dresser as soloist, and the fourth will be given by the Boston Symphony Orchestra, with Elizabeth Howland, of this city, as the pianist.—A number of other high class musical events have been arranged, which will be announced later. The Woman's Club has not as yet announced its musical activities for the coming season.

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Sacramento, Cal.**—Mrs. Charles Mering, president of Saturday Club, has announced a partial list of attractions to be presented during the coming season. Of particular interest is the coming of the San Francisco Symphony Orchestra, which will appear some time in October. The appearance of Leo Ornstein, exponent of "futurist music," is being looked forward to. Among other attractions will be Theo Karle, tenor; Olga Steele, pianist; Reinald Werrenrath, baritone, and Estelle Hartt Dreyfus.—A. Wilmer Oakes, former correspondent for the MUSICAL COURIER in Sacramento, and teacher of violin, has given up his classes here and removed to Walla Walla, Wash., where he is connected with the College of Music.—Dr. Arthur Heft, violinist, has returned to Sacramento to resume his teaching. Dr. Heft spent the summer in the East, where

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he filled a large number of Chautauqua engagements. Before leaving, he was granted the degree of Bachelor of Music by the Chicago Extension University.—Orley See, violinist, is a new addition to Sacramento's musical circle. He has taken over the classes formerly conducted by A. Wilmer Oakes.—Mr. and Mrs. Shavitch (Tina Lerner), who have been spending the summer as members of the musical colony at Carmel-by-the-Sea, recently passed a week-end at Sacramento as the guests of Mr. and Mrs. Charles Mering and their daughter, Constance Mering. Miss Mering is one of the very accomplished pupils of Tina Lerner, having been studying with her during the past year.

**San Francisco, Cal.**—(See letter on another page of this issue.)

**Selma, Ala.**—The Selma Music Study Club has commenced activities and is looking forward to the coming series of Artists' Concerts, which has become an established feature of the city musically. A plan similar to the usual lyceum canvass will be employed in placing the tickets. The club is considering sending a number of its members to Montgomery to contribute to the musicales being planned there for the thousands of soldiers at Camp Sheridan.—The Junior Music League will hold an important business meeting Saturday to determine upon definite plans for the coming year. An enlargement of active membership, and an increase of dues, to be applied to the Senior Music Club's concert fund, are among the matters to be discussed.—Anna Creagh, supervisor of music in the Selma public schools, has called a meeting of all the teachers of music in the city to decide the amount of credit to be allowed the pupils for their individual work in music. Miss Creagh plans to accent the orchestra and chorus practice in the high school and to encourage the children of the grammar grades in all musical ambitions.—Mrs. J. T. Burnitt, pianist, and Annelu Burns, violinist, have begun the presentation of classical programs at the Walton Theatre, to be given in connection with the high class photoplays offered there. The theatre will be open regularly only on Saturdays during the coming season.—Annelu Burns played two American numbers at the banquet of the Selma Rotary Club on Friday.—Anne Bender presented her large class of young piano pupils in a post-summer recital September 4. Miss Bender's spacious studios were well filled with patrons and friends of the fifteen pupils appearing on the program, who seemed to thoroughly enjoy each selection.—The First Baptist Church will, on October 1, substitute for its usual quartet of singers a large volunteer choir, led by Prof. Edward Lee, of Louisville, Ky.

**Sheboygan, Wis.**—Waldemar von Geltech, violinist and director of the violin department of the school of music, University of Wisconsin, spent the summer here, giving three recitals at the home of James Mallmann and playing six violin concertos on these occasions.

**Shreveport, La.**—The Shreveport Music Festival Association announces the Chicago Grand Opera for October 31 and November 1. Melba will appear in "Faust" on October 31 and Galli-Curci in "Lucia" on November 1.

**Troy, Ala.**—A new two manual and pedal bass Liszt organ, with golden oak case and pipe top, has just been placed in St. Mark's Episcopal Church, as a memorial to Sarah A. Collier. The organ will add much to the services of the little church, of which Governor and Mrs. Henderson are members.

#### Muzio to Sing in Washington

The opening attraction of T. Arthur Smith's "Ten Star Series," at the National Theatre, Washington, on October 26, will be a joint recital by Claudia Muzio, of the Metropolitan Opera Company and Arthur Middleton, baritone, also of the Metropolitan. This will be Miss Muzio's first appearance in the capital, and she is looking forward to it with great interest.



T. H. PERFIELD AT OLD FAITHFUL GEYSER IN YELLOWSTONE PARK.

The Perfields now have 3,100 teachers in the United States, Canada, England, Honolulu and China. They always combine business with pleasure, believing that "all work and no play makes Jack a dull boy." The accompanying picture shows Mr. Perfield enjoying Old Faithful's display of "aqua" during their tour of Yellowstone Park.

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#### How Isadora Duncan Began Her Life's Work

A ten year old girl—gawky and self willed, morose and lyric by turns, a brazier of smouldering life fire—was restlessly hovering about a California lawn. Her brother cultivated oratory, and indoors he was sonorously reading from a school book. The girl heard him, out on the lawn:

"I shot an arrow into the air,  
It fell to earth, I knew not where!"

Something moved in the brain of the girl. That arrow became a dimly conceived symbol—youth, life, achievement, love. The rhythm of Longfellow merged with the pulse of her own blood. Unconsciously, she began to move, to gesticulate, to run, to leap—to dance. She dramatized the arrow's flight, its leap into the unknown; the unknown possessed her. Untaught as any sheep capering in the wind on an Irish hill, and watched by her elder

sister, Isadora Duncan, the "amateur," began her life's work.

Always untaught, lawless, unstable and unteachable in matters of technic, but intensely responsive to the intimate group around her, Isadora Duncan worked on. Through expression she became conscious. The smouldering brazier became a luminous fire, a beacon. The world was ready for its light. Isadora Duncan has created a new art. She has quickened the life in millions of people and unknown thousands are today attaining to a fuller consciousness of their own lives through dancing lawlessly, as she dances.

Such dancing is, of course, not lawless, but deeply lawful. The artifices of dancing are thrown aside, the great rhythms of life are enabled to play through the physical instrument, the profundities of consciousness are given a channel to the light of our social day. These profundities of consciousness are in us all.

#### Bruno Huhn Teaching in New Studios

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**Margarete Matzenauer Leaves for Pacific Coast**

At last California and the Northwest are to hear Margarete Matzenauer. For several seasons past letters have been coming to the offices of Haensel and Jones asking, "When will Margarete Matzenauer come to the Pacific Coast?" but the question always had to remain unanswered, for the great Metropolitan Opera prima donna was so tied up with engagements and operatic performances in the East that she never could seem to find time for a Coast tour.

Finally, however, at the insistence of Frank W. Healy and L. E. Behymer, the arrangements were made, and the famous diva left last week for a month's recital tour which will comprise the following cities: San Francisco, September 23; Berkeley, September 24; Palo Alto, September 25; San Francisco, September 27; Oakland, September 28; Seattle, October 1; Portland, October 3; Tacoma, October 4; San Francisco, October 7; Los Angeles, October 9; San



MARGARETE MATZENAUER.  
Kundry at the Thousand Islands.

Diego, October 10; Fresno, October 12; San Francisco, October 14; Reno, Nev., October 15; Detroit, October 19; Chicago, October 21; New Orleans, October 24; Memphis, October 26.

Since Mme. Matzenauer's departure telegrams have been coming in constantly from various cities en route asking for dates while the great prima donna was in their vicinity, but unfortunately most of them had to be refused owing to the completeness of the bookings made by Messrs. Healy and Behymer in California and Steers and Coman in the Northwest and the limited time Mme. Matzenauer has at her disposal before returning to New York and the Metropolitan.

**MUSIC IN HOLLAND**

**Eleanor Spencer Gives Some Interesting Facts**

Eleanor Spencer, the pianist, whose winter of professional work in Holland two years ago introduced her into the foremost musical circles there, sends the MUSICAL COURIER some bits of information which have recently reached her from that country.

The post of conductor of the Resedentie Orchestra at The Hague has been given up by Meester Henri Viotta,



ELEANOR SPENCER ON HER NEW YORK ROOF GARDEN.  
The picture was taken just prior to her departure for the Berkshires, where the pianist has been the entire month of September.

many years its leader and a well known musical figure throughout Holland. He was the head of the Wagner Choral Society of Amsterdam for many years and devoted much effort toward the cultivation and presentation of Wagner's music in the Netherlands in early days. Meester Viotta was also the director of the Royal Conservatory



GALLICURCI AND HER ASSISTANTS, HOMER SAMUELS, PIANIST, AND MANUEL BERENGUER, FLUTIST, ENJOYING AN OUTING IN THE CATSKILLS, AFTER DAYS SPENT IN PREPARATION OF NEW PROGRAMS AND REHEARSALS.

of Music. Many farewell concerts in his honor were recently given. His successor, Peter van Anrooy, a young man who has conducted at Aarnheim, is well known for his compositions. The summer season at Scheveningen has been a brilliant one. The Kurhaus Concerts have run as usual. On Thursday, August 9, a "Nikisch Evening" was scheduled, Nikisch conducting. The soloists were Clara Dux, Josef Schwartz, both from the Royal Opera, Berlin. The great raise in price of concert tickets is noticeable. Single tickets were 10 gulden 50, about \$4.25, a great increase over the usual prices.

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## Waiting for Bauer

The attached, from the Seattle Town Crier (September 15, 1917) is one of many similar writings in Middle Western and Far Western newspapers, and indicates the expectancy with which those localities are anticipating a coming artistic treat: "Harold Bauer, the pianist, who,



HAROLD BAUER STUDYING.

The noted pianist practices his repertoire with his brain as well as with his fingers.

of all pianists makes each one of his hearers feel that he is listening to divine music, will be heard this winter, and again this poet of the piano will weave enchantment for his audience. There is no one quite like Bauer. January 10, 1918, is his date."

# ROSA RAISA



Triumphed with Sigaldi Opera Company in Mexico City in her masterly portrayal of Aida.

Re-engaged Chicago Opera Company, season 1917-18, November to January. February, Lexington Theatre, New York.

March, 1918, Boston Opera House (Chicago Opera).

## Henrietta Conrad Returns to

## American Concert Field

Henrietta Conrad will appear in concert in America during the season of 1917-18 under the management of Haensel and Jones. She is the daughter of Herman Conrad, who was actively associated with the late P. S. Gilmore and John Philip Sousa, and who is now connected with the Victor Talking Machine Company. Her Aeolian Hall recital will take place on October 12.

Miss Conrad studied piano and voice in America under the best teachers, but went abroad some five years ago to finish her musical education. One of her teachers, Margarete Siems, prima donna of the Dresden Royal Opera Company, arranged a hearing for her pupil with Count Seebach, who was general director of the Royal Theatres of Dresden. He was so delighted with the talented dramatic soprano's lovely voice and the good style that characterized



HENRIETTA CONRAD.

Who returns to the American concert field.

her work that he offered her a contract for 1918, which, under the existing war conditions, the singer will not accept. After spending considerable time in France and Italy, she returned to America.

As an operatic and concert singer, Miss Conrad gained a splendid reputation abroad, and enjoyed special success as soloist with a number of the leading orchestras of Europe.

After an absence of so long a period, it is expected that the young singer's New York recital will create considerable interest.



AN ARTIST-COUPLE AND THEIR LITTLE DAUGHTER.

Florence Easton-MacLennan, Francis MacLennan, and their daughter, Wilma, taken recently at their summer place at Fort Washington, L. I. Those two artists attracted considerable attention by their remarkable duet recitals last season. Florence Easton has been engaged by the Metropolitan Opera Company and will be heard with that organization this season, taking many of the parts formerly sung by Mme. Gadski.



## Melba

Writes as follows concerning the

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Believe me very truly yours,

(Signed) NELLIE MELBA

## GOTHAM GOSSIP

Gwilym Miles Recital—Mme. Dambmann Returns—Elizabeth Kelso Patterson's Season Opens—Garziglia at Malkin Music School—Tenor Rensch Has Recovered—Anna Laura Johnson in Missouri—Gustav L. Becker, E. Presson Miller, Florence E. Gale Resume Teaching—Ziegler Institute Summer Session Closes—Henrietta Speke-Seeley Begins Work—Edmund J. Myer Expected Soon—Francis Stuart to Begin Work—Elena de Olloqui, Claude Warford, Adele Lewing Return to Studio Duties

Gwilym Miles, the well known baritone and vocal teacher, with his family, has returned from Maine, where they spent the summer. He plans giving a Brahms recital at his studio in October. Phyllis Myfanwy Miles is the name of his third daughter, born a fortnight ago.

## Mme. Dambmann Returns

Following a very pleasant summer spent in her bungalow in Musicolony, during which she made several flying trips

to Watch Hill, Mme. Dambmann, the well known vocal teacher and president of the Southland Singers, has returned to the metropolis. She looks forward to her usual busy season, and already has several unique plans in connection with the Southland Singers.

## Elizabeth Kelso Patterson's Season Begins October 1

Elizabeth Kelso Patterson's School of Singing will open October 1. She is planning a number of musicales to be given in the school by the pupils, and artists who are connected with the school as teachers.

## Garziglia at Malkin Music School

Felix Garziglia, pianist, is teaching at the Malkin Music School. This pianist has rare gifts, is of French birth, and had practically the same musical education as his chief, Manfred Malkin. He taught and concertized in France, then came to America, where he married Miss Howe, of Washington. Washington and New York papers have said many fine things of his poetic pianism, three of which follow:

It is seldom that one hears a player who combines such admirable technic with so great a power of expression. Mr. Garziglia forgets himself and audience when playing; the result is one hears just music, done with beautiful devotion and utter sincerity.—MUSICAL COURIER, March 15, 1917.

He clothed each piece in its peculiar atmosphere, with what seemed an uncanny consorting with intelligences of quite

another world; as if his finger tips had been anointed with a magic delicacy by some fairy Oberon.

Mr. Garziglia established for himself in yesterday's performance a quite unquestioned distinction as a subtle psychologist of piano literature. . . .—Washington Herald, March 26, 1914.

## Rensch Has Recovered

Horatio Rensch, second tenor of the Criterion Quartet, who was slightly hurt in a railroad collision in Vermont a month ago while on a Chautauqua tour with the quartet, has recovered and resumed his duties as solo tenor in the Thirty-fourth Street Collegiate Church.

## Anna Laura Johnson in Missouri

Anna Laura Johnson, who has studied with well known New York teachers and been active as a teacher in Philadelphia and Norwich, N. Y., is in charge of the vocal department at Christian College, Columbia, Mo. She will, in addition to her work in training individual voices, organize an ensemble class. A quartet of picked voices from this class will appear in Kansas City at the international convention of the Christian Church, October 22. This college opens with the largest enrollment in its history, with an equipment of thirty new pianos. Mrs. L. W. St. Clair-Moss is president, and Isaac E. Norris, director of this college.

## Gustav L. Becker Announces Reopening of School

Gustav L. Becker, director, announces the reopening of the American Progressive Piano School, where this instrument, as well as harmony and the preparation of teachers, is taught with thoroughness. Frequent studio recitals give the pupils an opportunity to be heard.

## E. Presson Miller Again at Carnegie Hall Studio

E. Presson Miller, teacher of singing, has resumed instruction in his Carnegie Hall studio. Among his pupils are many from the South. Others who have finished a course under him are teachers in prominent institutions in various cities of America.

## Florence E. Gale at Work

Florence E. Gale, pianist and teacher, (Leschetizky method), has resumed instruction. Her brilliant solo playing, as well as appearances with the Kneisel Quartet, made for her a lasting reputation.

## Ziegler Institute Summer Session Closes

The summer session held under Mme. Ziegler at Brookfield Center, Conn., has closed. Many pupils from various parts of the country were with her in the comfortable, roomy home, and some of these will continue during the winter term about to begin.

## Henrietta Speke-Seeley Back From Vacation

The well known soprano, teacher of singing and lecturer in the Board of Education course (her specialty is Scottish music) and conductor of the St. Cecilia Women's Chorus of the Bronx, has returned from her vacation and resumed instruction.

## Edmund J. Myer Expected Soon

The only teacher of Theo Karle, Edmund J. Myer, who discovered this voice in Seattle, brought it out and developed it, is expected in New York soon, following three months spent on the Pacific Coast. Mr. Myer is the well known author of numerous books on singing, and the founder of a method much used.

## Francis Stuart Resumes October 1

Francis Stuart will resume his lessons in his Carnegie Hall studios October 1, after a busy summer in Los Angeles. Mr. Stuart's assistant, Richard Cummings, is at the studios during September, and has booked a list of applicants that will take all of Mr. Stuart's hours the first part of the season.

One of the interesting items of his work in the Southern California metropolis was the vocal preparation of Ruth St. Denis, the famous dancer, for a wonderful oriental spectacle. In it Miss St. Denis will, for the first time, utilize her fine, strong soprano voice in some chants, the music for which was written by Charles W. Cadman.

## Elena de Olloqui Resumes Duties Soon

Elena de Olloqui, concert pianist and teacher, who has a large following in prominent social circles, will resume work the middle of next month.

## Claude Warford to Teach Only in New York

Claude Warford, tenor, composer, pianist and teacher, will hereafter concentrate all his energies in his New York studio, giving up his Morristown branch. Many well known singers are singing his songs. A pleasant memory of Mr. Warford is his playing of the accompaniments for Florence Otis, who sang at the Daughters of the Revolution Congress, Washington, D. C., last spring, the President of the United States being present.

## Adele Lewing Back in New York

Adele Lewing, pupil of Jadasson and authorized teacher of the Leschetizky method, to whom MacDowell and others have dedicated compositions, has resumed instruction.

## Stojowski-Von Ende

Sigismond Stojowski, the eminent Polish pianist-composer and pedagogue, has returned to New York for the season, and resumed his teaching at The von Ende School of Music. Mr. Stojowski spent the summer with his mother in the White Mountains.

## THOMAS J. KELLY

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MACBETH

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## ZOELLNER QUARTET PLANS FOR THE SEASON

Will Play Works of Eugène Goossens

After an entire summer spent as the guests of Mrs. Coonley Ward on her estate at Wyoming, N. Y., the Zoellners are well prepared both in health and repertoire for the busy season which awaits them.

Among their numerous appearances are two New York recitals, concerts for the Brooklyn (N. Y.) Institute of Arts and Sciences; the newly formed Chamber Music Society of Philadelphia; the Boston Art Club, Boston, Mass.; in St. Louis; Akron, Ohio; University of Kansas (sixth appearance); Lawrenceville, N. J. (fourth appearance); Huntington, W. Va. (fifth appearance). In fact, almost all the large musical centers are appreciating the art of the Zoellner Quartet and demanding that it come to them, not the least important being Canada, where the Zoellners are to give a series of concerts from Winnipeg to Vancouver. This is due to a very successful tournee of Canada the past season.

Among the novelties the Zoellners will play this winter are "Two Sketches"; "By the Tarn," "Jack o' Lantern," op. 15 for quartet, and a suite in three movements, op. 6, for two violins and piano by Eugène Goossens; a quartet, op. 28, by Eduard Naprawnik, the Russian, and a suite, op. 144, for two violins and piano, by Emanuel Moor. Of course the Zoellners will not neglect to play the old masters, too.

Of the above composers the one who is the least known and entirely "new" to America is Eugène Goossens. It is interesting to know Goossens is an Englishman and though only twenty-four years of age has by his real creative genius combined with his revolutionary methods and wonderful technic, made a place for himself in contemporary music which stands out as a marvel to the rest of the younger composers.

His sketches for string quartet played with muted strings contain a variety of difficulties for the four instruments which is baffling and requires the highest possible artistic efficiency to play and bring out what the composer had in mind. "By the Tarn" is a description of what one might hear—or what the composer hears and feels—as he listens to the mingling of the waters in the pool or marsh which has no visible inlet but is fed by trickling waters and invisible streams. "Jack o' Lantern" describes that strange natural phenomenon of mystic light sometimes seen over a marsh at night. The Jack o' lanterns or traveling fires or will o' the wisps are really phosphorescent lights borne along by the winds, the playthings of the moving air. With such titles, one can easily picture these two sketches as descriptive music of the most ultra-modern type and they are, but have this to their credit, that they have fascination and great originality and take only a few minutes to play, both sketches being very short.

The suite, op. 6, by this same composer, was originally for harp, flute and violin but the "transcription," if one could call it such, for two violins and piano is the composer's own and there is no "change" in the writing of it except when the harp part is taken over by the piano. The suite is in three movements and is of gorgeous coloring.

These works by Goossens are a real contribution to the art of sound and will be given their first hearings in America by the Zoellners.

### Klibansky Studio Notices

Betsy Lane Shepherd, soprano, has been engaged to sing at the following places: Indianapolis, October 22 and December 3; Milwaukee, November 4; Pittsburgh, November 18. Lalla B. Cannon has left for Fort Worth, Tex., from where she will start a tour through Texas. Anne Murray Hahn sang at the concert of the Männerchor in Toledo, Ohio. The daily papers spoke very highly of her fine voice and artistic interpretation.



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## TWO DEATHS IN THE AMERICAN COLONY OF PARIS

The Rev. Dr. Shurtleff and Julia Hostater, the Singer,  
Pass on Within a Few Days of Each Other

Paris, August 27, 1917.

Rev. Dr. Ernest Wharburton Shurtleff, while passing his summer vacation at Dinard with his wife and daughter, suddenly passed out of life on Friday, August 24, as the result of heart failure after an attack of asthma. He was only fifty-five years of age. During the last twelve years Dr. Shurtleff had been active working among the American and other students, living in the "Quartier-Latin" of Paris. All his work was done quietly and unobtrusively, but none the less, effectively. He was a man of strong and deep affections, a most attractive character, whose death leaves a void in many hearts.

Dr. Shurtleff was in charge of the "Sunday Evening Students' Atelier Reunions," the sustaining life and encouragement of so many students with spiritual refreshment and often real comforts of living. These reunions were always largely and interestingly musical and many a student of the "divine art," now become a great artist, made his real debut, starting his future career at these musical soirées. Dr. Shurtleff came from Boston and was an excellent pianist and a composer of some songs; a graduate of the New

England Conservatory, where, if I mistake not, he studied the piano with the late B. J. Lang.

Needless to say, the death of Dr. Shurtleff is a great loss, which will be felt and mourned by thousands of students recalling the Sunday night gatherings at the old Vitti Academy and the later Architectural School in the Latin Quarter of Paris. The profoundest sympathy is expressed for Mrs. Shurtleff and the young daughter in their sad bereavement. The funeral services took place in Paris on August 28, at the American Church in the Rue de Berri.

### Julia Hostater

As already reported in these columns, Julia Hostater, of San Francisco, a well and favorably known concert singer, passed away on August 18, at her home in Paris, 22 Rue Auguste-Vacquerie, after a long and painful illness. She was the wife of Robert B. Hostater and mother of Robert Edgar Hostater, and had lived for many years in this city, where her husband is in business.

The many friends and readers of the MUSICAL COURIER will be shocked to learn of the untimely death of this excellent soprano, one of the most refined, intelligent and musical interpreters of the "Lied" resident in France. She had often appeared in Germany and other countries, where her art of song interpretation was equally well known and appreciated.

Julia Hostater was an interesting personality, well loved by all who knew her; charming and sympathetic with her

friends, she was too seriously devoted to her art to lavish much time on society, but was happy in her musical home and its artistic atmosphere. Mr. Hostater, who plays the violin, is a member of a well known amateur orchestra here.

About a year ago the singer was engaged for an artistic tournee of the United States and had been extensively booked when overtaken by this illness from which she never recovered. Besides the husband and son in Paris, Julia Hostater is survived by a sister in America, Rita Fornia, of the Metropolitan Opera in New York. The funeral and religious services were strictly private.

COMTE DE DELMA-HEIDE.

### An Esperanza Garrigue Announcement

Esperanza Garrigue, authority on the art of singing, will resume teaching October 1, at her new residence-studio. This is located at 337 West Eighty-fifth street, near Riverside Drive, New York, and is particularly easily reached.

Voice trials at the Esperanza Garrigue studios are made by appointment. Mme. Garrigue will continue the custom she established some time ago; that is, to keep an hour every Wednesday from 12 to 1 p. m. for trying voices gratis and helping students to find a proper teacher for their individual needs.

Mme. Garrigue is assisted by four trained vocal teachers, and every pupil studying with her assistant teachers has the privilege of singing for her on Wednesdays, also of attending the lessons of the grand opera class Friday evenings,



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under her personal direction. She is assisted by Arturo Bimboni, director of the Italian grand opera class; Maurice Lafarge, director of the French, and Julia Waixel, director of the German. Apatha Boeckel-Siegel will have charge of the Scandinavian repertoire class, with Mme. McCall-Lang at the piano. Sight reading classes are under the direction of Mme. Blitz. The Italian language director is Ettore Montecchi, of Rome, Italy; the assistant Italian teacher, Signor Comparini, Florence, Italy; the German language director, Menco Stern. The French, Russian and Scandinavian language teachers are to be announced in the November 22 issue of the MUSICAL COURIER, when detailed announcement will be published of the Esperanza Garrigue Classic Music College, Inc., which is to be inaugurated December 24, 1917.

### A Tonal Novelty

At a recent concert in Cornish, N. H., September 5, by Gertrude Watson, in aid of the Red Cross, May Mukle and Rebecca Clark played two duos for viola and cello. They were written by Rebecca Clarke especially for viola and cello, and, apart from the charm and originality of the compositions, the tonal effects were delightful in the extreme. Viola and cello are an unusual combination, and Miss Clarke has realized uncommon possibilities for their association in her "Grottoesque" and "Lullaby." The intrinsic tone qualities of both viola and cello have been blended in quaint harmonies to produce most interesting and novel tonal effects.

### Kalna and Norcross Add to Comfort Kit Fund

Mai Kalna, dramatic soprano from Paris and the Royal Opera, Covent Garden, London, and Webster Norcross, basso of the Carl Rosa Opera, England, appeared in a concert given in the grand ballroom of the Garden City (L. I.) Hotel, Thursday evening, September 27. The concert was under the auspices of the Hempstead and Garden City branch of the American Red Cross, with the patronage of Major-General W. A. Mann and staff. It was given under the direction of Webster Norcross for the benefit of the Soldiers' Comfort Kit Fund.

# LOUIS SOBELMAN

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# MUSIC IN THE HOME

An Aid to Parents and Teachers in the Training of Future Concert Audiences

By ANNA SHAW FAULKNER, Author of "What We Hear in Music"

IV.—Music in Its Relation to History

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HOW great an aid the hearing of music in the home may be in stimulating an interest in the geography lessons of school has been considered already in this series; let us now recognize the importance of music in relation to the history of the world.

In considering the relation of music to history, I do not mean the study of musical history in the accepted terms of the music student, but the correlation of the music that we hear with the greatest events of the world's history. Until a short time ago, our music students, in their study of the history of music, had little or no conception of the true meaning of the term history. The course of music history consisted almost entirely in a series of studies of the biographies of the great composers, and, in many instances, the peculiarities and idiosyncrasies of the individual were given far greater emphasis than the effect which the events of the time produced upon his works.

But it is not to the music student that I refer. The mother in the home, or the teacher in the school, may make the historical event and the musical message of far greater importance, if she seeks to correlate them, for the child is far quicker to recognize this relationship than one can realize.

The music of ancient days is largely a matter of conjecture. We know from Assyrian bas reliefs that the instruments of the Assyrians were of the noise-making, rhythm-marking type; the wall paintings of the Egyptians, by the use of the wind instruments of the reed family, and the long stringed harps, indicate the love of the sensual in music. This simply accents what history tells us regarding the Assyrian and Egyptian races. As the Hebrews took their arts from both of their more dominating neighbors, it is but natural that their music was an adaptation of the best of both the Egyptian and Assyrian. History has proven that the Hebrew race is the most musical on earth, and it is safe to assume that this characteristic, so noticeable today, belonged to that race in ancient days as well. We cannot, unfortunately, trust to the Biblical descriptions of Hebrew musical instruments, for at the time of the translation of the Holy Word men knew far more regarding the instruments to be found at the court of King James than of those of the court of King David. We, therefore, have to look to the orthodox Jew, who has kept his music with as great a care as he has the Mosaic law. In the collection of the orthodox cantors will be found many of the settings of the psalms and prayers of the priests, practically as they were sung in Solomon's Temple. As one listens to "Birchos Kohanim" (Benediction of the Priests) or "Kawokores Rohe Adre" (Like a Shepherd—Twenty-third Psalm), one realizes the glory of the music of the great days of Israel.

The "Kol Nidrei" is the most sacred of the Jewish hymns, as it is only sung once a year, on the evening of the Day of Atonement, the most holy day of the Jewish calendar. The orthodox cantors will not sing it even for the purpose of making a record, as they consider it is sacred for the one occasion. We have, however, the beautiful modern version of the theme in the arrangement made by Max Bruch.

The Greeks, as we know, considered music of great importance, and their systems of musical science were different in the various localities of Greece. In the education of the Greek youth there were but two courses of study—music and athletics, all the sciences and arts being grouped under the term "Music." Of the Greek music which has come down to us the most authentic is "The Hymn to Apollo," which was found in 1893 at a shrine to Apollo on the island of Delos. The words and music in the old neume notation were graven on a stone and were easily deciphered by the musical scientists. It is interesting to notice that the rhythm of this hymn, 5/4, is the peculiar rhythm of the Russian folksong, which has been so frequently remarked. That the influence of the Greek Church in Russia is responsible for the use of this rhythm in the Russia of today is more than self evident.

The real development of modern music began in the Christian Church, which for many centuries was alone in the sustaining of all forms of art. One traces in the early church chant the influence of the Hebrew and Greek music, but history tells us that this was far more evident in the Ambrosian Chants, which were destroyed by order of the Church, than in the later Gregorian Chants which are still in use in the Roman Catholic Church. Many of the Gregorian Chants may be heard in our homes by means of records, but they are interesting particularly as history. It is only when they are heard in the vaults of some great cathedral that their true significance can be appreciated. We know that the early Church missionaries considered music of great importance and that they sent singers as a part of each mission. History tells us that after the conversion of Britain many of the best teachers came from Ireland, which is known to have had a very early school of music. Although the song "The Harp That Once Through Tara's Halls" belongs to a later period, it commemorates the days of the Irish harpers and may well be heard as an illustration of the importance of music in the early days in Ireland.

When we come to the period of Charlemagne, we find that the great master of the Holy Roman Empire realized full well the importance of music as an influence in civilization. He caused music to be made a part of school study, and even founded special schools for the training of the church choristers. Two songs of his day have come down to us, the "Hymn of Charlemagne" and "The Lament for Charlemagne."

The interest in the development of the science of music continued in the Church, and that it was universal through-

out Europe is evident from the fact that we find first Hucbald, a monk in Flanders, then Guido of Arezzo, and, later, Franco of Cologne, all working for the same ends. Of these three, the most important in relation to the modern school was Guido, who lived in the eleventh century. His famous hymn to "St. John the Baptist," on which he founded the present system of solfeggio, can be heard by means of an excellent record. There has also come down to us from this century "The War Song of the Normans," which historians tell us was actually sung by the army of William the Conqueror at the Battle of Hastings.

The influence of the Crusades is apparent in the music of the Troubadours, who brought back to Western Europe the most beautiful of the melodies of the Orient as well as many of the Eastern instruments. The Crusade of Godfrey of Bouillon (1096) first made popular that most universal of folksongs, "Malbrunk." The words, "To war has gone Duke Marlborough," were set to this tune after the victory of Duke of Marlborough at Malplaquet in 1709. We have also many later eighteenth and nineteenth century settings to the air and know it by many titles, including "We Won't Go Home Until Morning," "For He's a Jolly Good Fellow," and "Me and My Mother Are Irish." It is said that Marie Antoinette sang it as a cradle song. When Napoleon's armies went to Egypt it was their most popular marching song and was at once adopted by the Arabs, who still sing it as one of their most popular songs. Beethoven uses it in his battle symphony, "Wellington's Victory at Vittoria." But to return to the music of the Crusaders, the "Crusader's Hymn," still sung in our churches today, is a better type of the religious spirit of the times than is the old marching song "Malbrunk."

That France, during this period, recognized the power of music is evident from the fact that with the establishment of the University of Paris in 1100 we find that the chair of music was given equal rank with that of science and history.

There is much in the daily war reports of the little town of Arras. In the thirteenth century Arras was the home of the most famous of the Troubadours, Adam de la Halle, "The Hunchback of Arras," who was the composer of the first pastoral operetta, "Robin and Marion." Several of the selections from this work now can be heard in our homes through the medium of records. Then there are also several of the most beautiful of the songs of De Courcy and Thibaut of Navarre that we are able to hear today in the same manner.

That the importance of secular music was not confined to France is manifest by the contests of the Minnesingers of Germany, which are held in the famous old Wartburg Castle in Thuringia. Wagner has immortalized this event in his "Tannhäuser" and has, in his other operas, used the legendary material which the Minnesingers wrote.

After the Crusades drew the nobility to the Orient, we find that music became the heritage of the common people and the jongleurs in France and the guilds of meistersingers in Germany were a result. Massenet in "Jongleur of Notre Dame" has given us an accurate picture of the life of this period; Wagner's "Die Meistersinger of Nürnberg" also brings before us the work of the most famous of these guilds, which remained in existence in Germany until the middle of the last century. The true hero of Wagner's opera, Hans Sachs (1496-1576), is a character in history who is sure to make a personal appeal to the youthful mind.

After the signing of the Magna Charta there began an immediate development of art in England. We have the unquestionable proof that a great school of music existed in England in the manuscript of the famous old canon, "Sumer Is a Iumen In." This we can hear in our homes today through the medium of the record.

The days of Wallace and Bruce are all commemorated in the Scotch songs dating from the early fourteenth century. "Scots Wha' Hae, Wi' Wallace Bled," is said to have been sung at the Battle of Bannockburn (1314).

The Hundred Years' War naturally retarded the progress of art, but at its close there began a renewed interest in music throughout Europe. The invention of printing spread knowledge to an extent undreamed of before. The fall of Constantinople gave a new impetus to the study of the ancient arts.

It is but a natural result that secular music should now claim equal rank with religious music. Therefore, when Martin Luther began his reforms of the Church he laid great stress on the importance of music. Neither is it strange that the Catholic Church should also realize this principle. One of the most popular airs from Adam de la Halle's "Robin and Marion" had long been a part of the ritual of the Church. It was now abolished, and when the famous Council of Trent met in 1563, Pope Pius requested the composer Palestrina to write him a mass which should be "both religious and popular."

As the Netherlands was ranked as one of the most important countries commercially during the fifteenth and sixteenth centuries, it is natural that the greatest school of art and music during this period should have been developed there. The most important of the early masters was Josquin des Pres, who was the contemporary and friend of Luther. It was doubtless from him that Luther obtained much of his knowledge and enthusiasm for music. The late masters of the Netherlands school, like their contemporaries in painting, went to Italy for further inspiration. These men laid the foundations for the great schools of Venice, Rome and Naples.

One of these masters, Adrian Willaert, found in Venice, in the church of St. Mark's, two organs, and at once decided that instrumental antiphonal choirs were quite as possible as vocal ones. His followers used all the instrumental voices in the same manner, thus laying the foundation for the orchestral choirs of today.

Music continued to be regarded as of importance in England, and at the time of Elizabeth one deficient in a knowledge of music was looked upon as lacking in education and culture. It was probably due to the interest of King Henry VIII that this condition prevailed during the reign of his brilliant daughter. Henry was known to be a lover of music and of the dance. Many of the Morris and May pole dances of today date from his reign, a notable example being "Bluff King Hal." Shakespeare was a great lover of, as well as an authority on, music. We note frequent proofs of this in his works, and we are also fortunate in that many of the authentic airs of Shakespeare's day have come down to us. Almost all those known to have been the tunes of his period, as well as some that belong to a later day, are available through the medium of records.

The first existing opera dates from the dawn of the seventeenth century and was written for the marriage of Maria de Medici and Henry the Fourth of France. Many of the airs from this work, as well as from the operatic works which were its immediate followers, are possible for us to hear today in our homes.

Louis XIII was a great lover of music, and several compositions, including "Amaryllis" and "Chanson Louis XIII," are said to have been composed by him.

The Thirty Years' War, while it retarded the operatic development in Germany, was responsible for the great interest in instrumental music, which was the result of the activity of the town pipers in reproducing the songs and dances of the various nations which were involved in the conflict. The form of the partita or suite was the direct outgrowth of this.

The advent of Cromwell did much to destroy all art in England, but with the Restoration an interest in music again was renewed, which is reflected in the works of Henry Purcell, the advent of Italian opera, and the later enthusiasm for the works of Handel.

During the early eighteenth century we find the court of Frederick the Great showing unusual interest in the art of music, and it is interesting to recall that Bach was the friend and musical counselor of the strange old king. Peter the Great, in Russia, now introduced music as an important art to the Russian court.

All of the court etiquette and custom is reflected in the music from Bach to Beethoven, the period which is designated as the "Classical School."

The true revolutionary spirit of the late eighteenth century is reflected in the music of Beethoven, whose compositions are a direct outgrowth of the feeling of independence and equality which gave democracy to the world. Beethoven's admiration for Napoleon, whom he regarded as "the God sent deliverer of Europe from the decay of the Middle Ages," is manifest in the "Eroica" symphony, which the master originally dedicated to Bonaparte. After Napoleon's betrayal of Democracy, Beethoven destroyed the original dedication and the score now bears the inscription, "Dedicated to the memory of a great man." It should also be remembered that Beethoven's seventh symphony was written during the siege of Vienna and that it was originally produced for the benefit of the soldiers wounded at the battle of Hanau.

The court of Louis Philippe brought back to Paris many of the past splendors of other days and the two opera houses were established. Naturally, musicians from all over Europe flocked to Paris, and the French romantic school was the result. Just as the French authors after the Revolution realized that they must describe in detail the horrors of life to a horror satiated public, so the musicians of this period appealed because of their extravagance of expression. In the opera this took form in intense melodrama; in the orchestral music of Berlioz in the bizarre and extravagant use of the instrumental effects; in the virtuosity of Paganini and Liszt the same spirit is apparent. The feeling for national expression also becomes paramount at this time. The polonaises and mazurkas of Chopin and the Hungarian rhapsodies of Liszt reflect this influence.

The wars for United Italy have resulted in a modern school of opera from Verdi to Puccini, which holds the stages of the world today. It is interesting to recall that the Government of Italy once forbade the performance of one of Verdi's operas because it was feared that it would stimulate too great an interest in military affairs.

One recalls that Wagner was an ardent revolutionist and was actually banished from his native land because he took too active a part in the uprising of 1848. In spite of the fact that Wagner wrote the "Kaiser March" for the ascension of William I, the student of Wagner's political writings cannot help but realize that Wagner was at heart an ardent advocate of democracy.

In the study of musical literature, we will find that history has ever been a constant source of inspiration, and when one feels that this historical significance is strong, it must be given consideration in our listening to music in the home.

The music of today reflects the spirit of the times in a remarkable degree. We are too close to the great conflict to realize yet its true significance, yet there can be little doubt that, as it has already resulted in a simpler form of living for mankind, it will undoubtedly influence the art of the world in the same manner.



## LUTHER'S MUSICAL INFLUENCE

By CLARENCE LUCAS

MARTIN LUTHER was a man of temperament, also of temper. When he threw his ink bottle at the devil and left a mark on the wall that still remains for the edification of tourists, he demonstrated his right to rank as a public thriller with Mahomet, who dumbfounded his beholders by going to the mountain which obstinately refused to come to him.

Since Luther and his successors took to throwing ink, the devil has disappeared as an active personality in everyday life and is compelled to gain a precarious livelihood on the stage as a bass-baritone in a scarlet cloak. Luther lived in an age when witches, ghosts and devils were supposed to form an important part of the population. Shakespeare himself was not above employing them to make his dramas seem more lifelike to the imaginative but unscientific public of his day. Luther's appeal to the emotions and superstitions of his fellow countrymen was not for the sake of dramatic effect, however, but an honest endeavor to do what he conceived to be a moral good. He sought to reform and not to amuse his hearers. He was a religious teacher and a stern denouncer of evil as he saw it. His reputation rests on his religious reformation. His name is to be found in every work on modern history and poets have enshrined him in literature. Voltaire praises him for combating the Pope, and Landor writes a poem expressing the joys of Luther's parents, who hoped that Martin would be Pope.

Now and then an author mentions casually that the great reformer was a lover of music. Some go so far as to call him a musician. It is doubtful if Luther can rightfully be called a musician in our modern sense of the word. The public is always ready to add to the reputation of men already famous. Michel Angelo is credited with being a military engineer, because he is a renowned artist. Milton is called a musician because he ranks as a master poet. Mendelssohn being known throughout the world as a composer, easily maintains his place as a painter in water



LUTHER AMONG HIS FRIENDS.

colors. So why should not Martin Luther be esteemed as a musician? His name is associated with a few hymns, but whether he composed the tunes or adapted them is not altogether certain. There is one tune in particular which is usually ascribed to him. It might well be his, for it has all the boldness and defiant power characteristic of the man who burned the papal bull in public and defied the then supreme authority of Rome. The Rev. J. R. E. Hunt, on page 14 of his pamphlet, "Lutheranism at a Glance," says that getting married "was the bravest act of his life." Not knowing Mrs. Luther, we cannot refute this statement, but we know that the music of the great hymn, "Eine feste Burg," could have been written by no one but a strong and self-reliant man. Those three words are set in huge letters below the gallery of the Schloss-Kirche in Wittenberg. It was on the door of this old church that Luther affixed his famous ninety-five theses. The wooden doors were burned during the bombardment of 1760 and are now replaced by doors of metal ten feet high, with the original Latin of the text. This bombardment of Wittenberg has nothing to do with the famous Thirty Years' War, as every reader of history knows. But there is no denying the fact that Luther was to a very great extent the cause of that disastrous war between the Protestants and Catholics which waged from 1618 to 1648, and which drained Germany of an entire generation of her strongest men at a time when France and England were expanding in the world. Martin Luther can hardly be blamed for this, though he gave the strength to the Protestants which provoked the opposition of the Catholics. Luther's "Reformation Hymn," as "Eine feste Burg" is called, was sung by the Protestant reformers during the lifetime of the reformer and has never lost its popularity in Germany as a hymn. Its rugged melody was used by Mendelssohn in his "Reformation Symphony" and by Meyerbeer in "Les Huguenots." The immense popularity of "Les Huguenots" for half a century made Luther's

hymn known to a world of fashion and social elegance to which Luther was a total stranger. And every concert goes throughout Europe and America has heard Wagner's magnificent treatment of the tune in his "Kaiser March." Other composers have employed the tune, but not so successfully as Wagner and Meyerbeer. Nicolai has it in his "Fest-Ouverture," but the treatment is severe and academic. Raff also used it in a forgotten overture. A very learned but little known work is Bach's cantata known as "In festo reformationis," so called because an altered version of Luther's hymn is introduced.

But Luther's influence on German hymns was great. The year 1524 witnessed the publication of the first German hymnbook. One of them had only four tunes. The other one, Johann Walther's "Geystliche gesangk Buchleyn," contained forty-three musical settings of thirty-two hymns. This book was published under the direction of Luther himself, who presumably had something to say about the religious sentiments of the words and the musical propriety of the tunes. In 1545 Luther was again called on

to sanction the publication of a new hymnbook, when Valentin Babst brought out at Leipsic his "Geystliche Lieder," containing ninety-seven melodies. Ninety-five years later the wellspring that Luther watched and encouraged had expanded to a stream of 135 melodies in Johann Crüger's hymn book, published at Berlin in 1640. The stream became a river and has swollen to a sea. In 1786, according to C. S. Terry, "an incomplete hymnological index of first lines revealed actually 72,733 German hymns!" In 1908 the Dictionary of Hymnology said that about 10,000 of them were popular and that "nearly 1,000 are classical and immortal."

It would be absurd to say that Luther gave the German nation the ability to compose hymn tunes. German would in all probability have been as great a producer of music without a Luther as with one. Some of our scientists believe that Germany would have been vastly better off without the loss of a generation of her big, blonde, dolichocephalic Nordic men during the thirty years of religious warfare caused by Luther's reformation. These are biological questions that hardly belong in an account of Luther's influence on music. We shall leave Whittier and "Maud Muller" to meditate on what might have been and return to the known facts of history. One of these facts is that when the stream of German hymnology is ascended to its source, Martin Luther is found beside the spring cleansing it of weeds and impurities and widening the channel. That is honor enough without crediting him with being the discoverer or inventor of German music.

## CORRECT BREATHING

By ALLA BELL BRITT

[Mrs. Britt, who lives in Jackson, Miss., became interested in the discussion on the subject of breathing, which has from time to time occupied considerable space in the Information Bureau of the Musical Courier. Mrs. Britt sent the following, embodying her views on the subject, in the form of a letter, but there was so much of general interest in her communication that it was decided to use it as a special article.—Editor's Note.]

Oftentimes vocal pupils just beginning their studies do not realize how vital to correct and beautiful singing is the proper management of the breath, not only before it leaves the chest, but also after it has passed the vocal cords and fills the resonating cavities. This latter, however, concerns retuning or overtoning, and I will not speak of it here. Tone coloring is very essential, but will come to the attention of all pupils as they advance.

All students of singing, whose aim is very high, must use their own brain. The art of song is a very serious and difficult study. Even were there none but excellent teachers before the public, no ambitious pupil can afford to rely solely upon his teacher. It is true there are many inferior teachers. There is also a large class of teachers, lovable characters, never tiring and conscientious in their work, yet unfortunately lacking the genius of imparting what they know. But with all the assistance that a most excellent teacher can give, I would say to every student it is not sufficient for your needs. God has given us a wonderful endowment of faculties. Every ambitious singer must possess an inexhaustible supply of industry as well as talent for singing and must read and study continuously that all pertaining to this glorious gift may become clear. Singing is the highest expression of happiness and health. Without health we cannot sing; unless happy we do not wish to sing. It is one of the joys of our earthly existence which we know will be carried through eternity.

I know from sad experience the folly of singing with no regard to proper breathing. After we have acquired the habit of feeding the breath gently and gradually to the vocal chord (this habit is formed only after many months, even years of continuous practice, consciously controlling the breath during the singing of each and every phrase of our exercises, as well as controlling the breath during our daily exercise for chest and lung strength), after we have formed this habit of correct breathing as we sing, then our breathing becomes automatic and we may let it "go of itself," for the correct way has been established.

Correct breathing, as it relates to singing, is not natural as we usually think of the word. When one says "breathe naturally," we think he means to breathe as we are or have been accustomed to breathing. Yet most of us breathe (habitually) incorrectly—until we learn how disastrous this is to the singing voice. That is why I would not tell a pupil (if I were teaching) to "breathe naturally," or as if "he were talking." For his natural way of breathing may not be as nature intended at all. Though for talking, any way may suffice, for long speaking or singing it will surely bring trouble. The birds sing naturally, easily, without knowing how or why. God has given to them no intelligence, only instinct. Everything is arranged for them. To man he has given the instrument with mental ability sufficient that we may bring into proper relation with each other every organ concerned in the correct use of our voice. While the gift of song is the most glorious gift from our Creator, it is the most difficult to bring to perfection, as it requires years of the most patient study.

Every beautiful and correct tone is merely an elastic, yielding (vocalized) breath, which has for its support the chest and abdominal muscles; muscles which we have learned to keep under perfect control. The ability to sing beautifully, with tones mellow and vibrant, comes only after many years of properly functioning every organ concerned in voice production. We may have naturally a beautiful voice, but we never have naturally the ability to use it. Correct singing, then, is not natural singing as we understand the word. Natural singing, of course, is singing according to nature, or as nature intended. We must learn to sing as nature meant. We learn to sing naturally, correctly, after many years of constant trying. So it is with our breathing. Few of us breathe as nature requires, and

for our singing we learn to breathe properly after many months of practice.

Without correct breathing there is no correct singing. The vocal bands are very delicate and suffer much from every sudden outflow of air. To save the vocal chords from all strain the breath must be supported in the chest cavity by the chest muscles, and the breath be directed against the chest, as if the air were streaming straight out from the chest—not upward. Then only will the breath rise and float through the vocal chords. Tones are sweet and mellow or harsh and unpleasant according as the breath is fed to the vocal chords! Yet the tone will not reach its perfect purity and beauty unless the resonating form, in which it vibrates, remains elastic. Tenseness hardens the tone; non-rigidity insures its mellow quality. The chest pressure must be elastic, yielding—never rigid. The sensation is of fullness rather than pressure. Tightness of the muscles anywhere causes fatigue. And any rigidity of the chest muscles may cause tenseness in the pharynx. Every feeling of tongue and throat must be loose and easy. If we hold the chest well up during exhalation, the diaphragm immediately relaxes, and this is felt in the throat as well. Holding a high, firm (though yielding) chest helps wonderfully in preventing too rapid outflow of air. Perhaps this is why Sbriglia insisted upon a high, firm chest. Everything feels relaxed and we are only conscious of an elastic fullness in the chest, while our breath is holding out gently against the chest walls.

When we shall have established for ourselves habitual breath control, through continuous daily practice, then we may sing and think no more about the breath, for the old way of breathing has been forgotten and we have our breath finally under automatic control.

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# VARIOUS TYPES OF VOCAL TEACHERS

By MAUD EVERMAN

[The author, it is evident, has had extended experience with vocal teachers and a keen eye to their characteristics. One may agree with her dictum that, of the types which she names, "we could dispense with a majority, to the great benefit of throngs of vocal aspirants," but it must not be forgotten that there are just as many types of honest, competent and successful vocal teachers. They, however, do not furnish such picturesque "copy" as the types of which the writer treats.—Editor's Note.]

IN order to obtain a conception of the profession of vocal teachers it is not necessary that one should visit and try out each teacher. All are different, of course, but the similarity of a certain number may be so great as to constitute a class for which a definite type may stand. Each profession has its numerous types—that of vocal teacher its full quota. It is not my purpose to describe all the types under this one profession. That accomplishment would require the skill of a Sherlock Holmes; but it is my purpose to describe the more important types I have known or studied, and this will furnish a general idea of the whole profession.

## Pianist-Vocal Teachers

First, I shall mention pianists who teach voice culture, or "pianist vocal teachers." Sounds odd, doesn't it? Sounds as if it shouldn't be, doesn't it? But investigation will convince any one seeking such knowledge that there exists in every town, great or small, an astounding number of such teachers.

These teachers are pianists, nothing else. They take up the teaching of voice as a side issue to augment their incomes. How do they know enough about the voice to develop it? They don't. They hear a number of singers, converse with real vocal teachers once in a while, and in this way get a little of this teacher's method and a little of that teacher's method. They put their scraps of vocal information together as our grandmothers did their patchwork. They have a definite knowledge of instrumental music and a general insight. They read some theoretical books. They add all their requirements together, and presto! they are vocal teachers.

They practice hesitatingly, at first, on some happy, light-minded, unthinking pupil, who has no conception that the study of vocal is a science. They teach these pupils attractive little songs, and if the accompaniments are not show enough, they improvise until the whole composition fairly sparkles with elaborate brilliancy. When the pupils acquire a certain efficiency in singing these songs, they imagine they are becoming singers. They are pleased with their teacher and believe the vocal tid-bits given out to them to be really valuable.

Thus the teacher of this type gains his first hold on his so called vocal teaching. Encouraged by the attitude of just such pupils, this type grows bolder and engages in the work on a larger scale, with great detriment to all pupils who come with serious intentions, and with detriment to itself for representing the false, and with detriment to the art itself. They drag it in the mire.

What becomes of such pupils? They gradually vanish with the years, while others take their places, who in turn also gradually disappear. It's a noble business, this of the pianist-vocal teacher!

One such teacher said to me in an unguarded moment: "You may wonder where I get all my ideas."  
"Yes," I replied, just to entice him to convict himself.  
"Well, I've picked them up here and there for twenty-years."

It is good to glean information, but the vocal art requires knowledge which must be worked out on definite scientific principles. One must feel and know the different sensations in the throat in tone expression. The study of voice as a theoretical science, I believe, never presented itself to his mind. I suppose he is still "picking them up" and doling them out to pupils who cannot think for themselves, dwarfing their musical insight, and making progress an impossible thing.

The second type of teacher that has come under my observation is made up of pupils who have assisted teachers. As assistant teachers there was assigned to them the task of seeing that beginning pupils breathed properly, that their tones were not guttural, that they kept their mouths open, etc.; but always this assistant teaching was done directly under the supervision of the master, whose keen mind and ears were always on the alert for the slightest mistake. After a few years of nothing more than this kind of work some take a studio, place themselves at the head, and imagine they are qualified to create singers. They are obsessed with the idea that they can teach as well as the master they served.

If these assistant teachers are bent on becoming full teachers and feel they are fitted to do so, they should take schooling from a competent master in the art of teaching. The odd jobs in which they have been assisting do not make them competent as teachers. It is unusual for successful singers to come forth from studios which are run by merely one-time teachers' assistants.

## Vocal Accompanists

The third type of vocal teachers are those who have been accompanists.

Vocal accompanists sit day after day, playing at each lesson; hearing each lesson with its many corrections; hearing each idea expatiated upon by the teacher; noting every inch of progress made by the pupils; seeing their bewildered condition at times, and knowing why; imbibing the atmosphere of instruction so continually that some, after a few years of accompanying, also become obsessed with an idea that they have inoculated themselves with the real thing.

A fatal mistake. An imitator is not an instructor. Pu-

pils of such teachers do not know at first that they are taking lessons from imitators. Time discloses the fact.

Even if the imitator happens to hit upon the right instruction for a number of lessons, rest assured the lesson will come when the teacher will be at sea as to what to do. Different worthless experiments will be tried, but no progress worth mentioning is to be gained from these teachers.

## Unsuccessful Pupils

To the fourth type of vocal teachers belong unsuccessful pupils who teach vocal. Young girls very often undertake to make teachers of themselves when they were intended by nature for good cooks; young men will undertake too often to make singers of themselves when they were intended by nature for machinists. This class of pupils has not studied its capabilities aright. It wants to be, as a public speaker recently said, a searchlight and a whistle, instead of an iron cogwheel in a machine.

So, as pupils, members of this class are unable to grasp the idea of singing as an art. They play with it for years, or perhaps they think they work at it for years, but to them the production of a true tone is an unattainable thing; breath control and voice control is beyond them. They approach the idea of the science of singing every once in a while, and that encourages them to try longer, but each time the art eludes them in its entirety.

Finally realizing the utter hopelessness of making successful pupils, those of this type, instead of hearkening to the persistent call of their natural professions, turn the deafest of ears and persist in musical dickerings. Why they do so is an enigma, but they do. They turn to teaching others what they themselves never understood.

The pathos of it!

A fine cook or machinist lost to the world! A miserably poor teacher instead.

## Teachers With Naturally Beautiful Voices

The fifth type I know as vocal teachers are those with exceptional natural voices. They know not the road of effort that is necessary for most singers to travel. As pupils their voices were already on the straight path to success. True, all singers must work, but the work is lessened tenfold when a singer has an exceptional voice and no obstacles worthy the name to overcome. If Nature caresses us unduly, she at the same time chides us. The singer with the exceptional natural voice feels he has been caressed, but he has also been chidden, for it is impossible for such singers to become successful teachers, impossible for them to understand the needs of those who have difficulties to surmount. How can they teach something that is entirely foreign to them?

Caruso, we say, is a beautiful singer, but would Caruso make a good teacher? Could Caruso tell a pupil how to overcome this, that, or the other difficulty? Never having had any like difficulty to overcome, he couldn't suggest the right remedies.

"Experience is the best of teachers," and Caruso, the great example of an exceptional, naturally placed voice, has had no experience in wrong tone production.

Untoward circumstances have forced some of these singers into the teaching profession, but it should not be.

## The Unsuccessful Singer

The sixth type of vocal teacher is represented by the unsuccessful singer. Teachers of this type have learned the art of singing technically, perhaps, but for numerous reasons they are not successful as singers. They may be without sufficient voice, or sufficient voice control, or sufficient breath control, or lacking in personality, physical endurance, appearance, or musical insight or spirit. They may have insurmountable nervousness. Adequate knowledge of the languages or poor interpretation might have been their Waterloo, or any one of many other things. However, those of this type often make successful teachers, providing they are clear as to their methods and have enough voice to illustrate properly.

The unsuccessful singer, who is unsuccessful because he has had no theoretical knowledge, who has never studied, would not make a teacher for a minute. The first cold, or the slightest debility, incapacitates him for singing. This kind of a teacher or singer can be compared with a house built on the sands.

## "Business" Vocal Teachers

The seventh type of teacher has caused me to "sit up and take notice," the "business" vocal teacher. Nature intended this type for business—purely business, minus professions. But when professions are chosen by teachers of this class in which to operate their business skill and energies, beware! they are going to succeed—succeed financially, and at every other cost. As for their bringing out voices, that little item isn't in their business calculations. They chose the vocal field for their exploits because something, little or big, gave them an idea. They are full of devices to play the part. They are alert; they are quick; they are penetrating, discerning.

They hire a beautiful studio, perhaps of several rooms, scour the country for a secretary that will suit their requirements—a secretary of rare and subtle powers and capabilities, if you please—no dolt for them.

This secretary has an imposing place in one of the outer rooms, and when a guileless pupil calls she, with a mysterious air—an air of not quite communicating all she knows of her wonderful vocal master, yet telling just enough to arouse the pupil's keenest interest—gives to the atmosphere a golden halo, in which the master's powers are but dimly portrayed. (He must give you lessons in order to be fully appreciated.)

She is a wonderfully shrewd secretary, worth \$100 a week, at least, to any first class "business" vocal teacher.

She reminds me of a bit of my own experience. I was born in the great West, and at certain periods of the year

in that region a mysterious medicine man would appear. As a little girl I have stood with my father in a crowd for an indefinite time waiting to get a glimpse of this wonderful traveling medicine man. Sometimes I had to be lifted on my father's shoulder in order to see. But do you think we were permitted to see him at once? Not a bit of it. We were dazzled and cajoled for an hour or two by the medicine man's heralds.

These heralds happened to be strange looking Indians, feathered, painted and moccasined to suit the occasion. They danced and sang in a mysterious guttural way, playing some sort of weird instruments all the time. Of course, they were clever, very clever, and startlingly entertaining, but the crowd came out to see and hear the medicine man.

After a certain duration of this exciting, bewildering singing and dancing, and at just the right psychological moment, the medicine man in all his glory of raiment and eloquence of speech stepped forth. The cheering was great, and he sold hundreds of bottles of medicine that promised to cure all the aches and pains imaginable.

Later on, the men who purchased this medicine swore vengeance upon that traitorous medicine man should they ever catch him. Sold! You see they were sold! That was what rankled in their breasts, not the loss of their money.

Now without the dancing wild Indians, the medicine man with all his acquirements and bottles would have comprised too tame an affair to have passed off worthless concoctions upon the people. Had the men used calm, sober judgment, they never would have been taken in. The odd heralds played upon their emotions, setting thought at naught.

Without the secretary the "business" vocal teacher could not get his pupils.

The medicine man would make a fine "business" vocal teacher, and the "business" vocal teacher would make a fine medicine man.

Their methods are the same. One thinks he has a little more claim to civilization, that's all.

Pupils come to such a teacher under excitement produced by the secretary; they remain with him under excitement. There is no achievement.

Fate pity the sincere seeker of vocal art when he enters a studio of this sort!

## "Submarine" Vocal Teachers

The eighth type is the "Throat Specialist." One does not think simultaneously of a vocal teacher and a throat specialist. The war has suggested to me a name for such a teacher. He is a submarine—because, though generally out of sight, yet he appears at unexpected times and gets in his stealthy work.

All throat specialists are not "submarine" vocal teachers. Not by any means. But the type exists among them.

It is to be lamented that any of these specialists consider their knowledge of the throat and their knowledge of voice development as synonymous. A throat specialist might be a "perfect dear" in his profession, but when he undertakes (unless he knows theoretically the science of vocal art, sings himself, and knows the throat sensations in tone expression) to tell some singer who has come to him for throat treatment that, if his method of singing had been used, none of the throat evils would have appeared, he grossly misuses his professional prestige. All great men have their weak points, and the weakness of some of these specialists lies in their expounding ideas they know nothing about.

These "submarine" vocal teachers do not teach directly, nor do they have studios, but they influence certain singers who are grateful for restored throats to adopt their individual ideas, and they teach them.

A throat specialist with all the ideas under heaven as to how singing ought to be done to avoid throat trouble is not a vocal teacher—is not a voice builder.

It is true that wrong use of the throat muscles produces evils, and correct use of the throat muscles strengthens them; but as I previously stated, unless a throat specialist knows vocal as a theoretical science, is a singer, and has the experience of correct throat sensations in tone production, he is overstepping his powers when he suggests theories—he is presuming.

I am acquainted with a throat specialist who knows he knows nothing about the art of singing, and told me so, but he affirms he is making himself popular by claiming knowledge on the subject with those who come to him for treatment. I take it that these particular throat specialists were not nourished on the homely phrase, "Cobbler, stick to your last."

Pupils under submarine instruction are being led nowhere, are on the road to "no art."

## Real Teachers

The ninth type of vocal teacher are those who as pupils discovered the vocal science and who applied it to all phases of their own difficulties with success; pupils who consumed years of patient and close observation of different results from different methods; who were untiring in working out the vocal problem, just as a great inventor experiments over and over again until he has solved his problem—pupils who studied all conditions for the joy and satisfaction found in study (which denotes always the true artist), pupils of unwearying spirit who at last found a true way.

When these scientific pupils become teachers they know whereof they speak—they know the trouble of each pupil and the cure. They know the sensations that should be felt in the throat and head in tone expression. They know the right. They know the wrong. They know.

This type could not be called born teachers, but their efficiency becomes as great through their own analytical minds and steadfast perseverance.

They are artists in their professions—they are real teachers.

## The "Born" Teacher

The last type of vocal teacher I shall mention is the "born" teacher.

We cannot deny his existence. After all, it only means that this type is thoroughly and continually alive to the (Continued on page 39.)



## A PLEA FOR MODERN MUSIC

By J. LANDSEER MACKENZIE

**A**MONG musicians and music lovers today there exists an ever growing division, which tends to mark two distinct groups. These two opposing groups may be roughly classed as Melodists and Symphonists, or they may equally well be characterized as Classic or Modern, or Emotional and Intellectual. This separation of two modes of musical expression is causing a rift which threatens to retard artistic progress. The partisans of each group, in their fidelity to the music of their choice, are inclined to monotony in their musical diet, which leads to prejudice against all variety.

The melodist or emotional school easily wins popular favor. It appeals directly to the emotions, leaving the intellectual faculties quiescent, and allowing free play to the personality of the performer. The appeal of the modern school, on the contrary, is impersonal, consequently a higher order of musician is required for its interpretation, and it is appreciated only by the cultivated few. However, if, through more frequent performance, the general public were afforded opportunities for becoming familiar with modern music, the numbers of the cultivated need not necessarily be restricted to the few who have made it a special and individual study.

The training of musical students should not be considered complete without an extensive acquaintance with the music of today, in addition to a thorough knowledge of that of the past. If this were so, we should find more artists with open minds, and more critics with unbiased judgment able to dissect the merits and demerits of musical innovations. Thus we should be in a position to avoid the risks, which exist at present, of having a possibly fine piece of work condemned solely for lack of understanding. Also we might be spared much of the meaningless cacophony which has been allowed to prejudice the true aims of the modern school.

### Personal Appreciation No Test of Merit

The gravest charge brought against modern music by its detractors is its so called lack of beauty. The ignorant will abuse any departure from melodic expression as though it were a criminal act, and look upon its perpetrators and admirers as decadent. This attitude of mind arises from the fact that the emotions of the listener have been left untouched, in consequence of which skill of performance and other qualities of excellence are entirely ignored.

The terms "beautiful" or "ugly" as applied to art show themselves upon analysis to be merely the expressions used by individuals to indicate the class of reaction they have experienced in response to a given stimulus. Thus, if, through sympathy, the reaction should set in motion the force of attraction, the stimulus will be described as "beautiful" or pleasing. Conversely, if, through antipathy, the reaction excites the force of repulsion, the stimulus will then be described as "ugly" or displeasing. Opinions of this kind, so often and so lightly passed upon works of art upon first acquaintance, form merely a description of individual sensations experienced during the time that the senses were exposed to the stimulus in question. Consequently, being based upon neither critical analysis nor upon real knowledge of the work, these opinions are valueless as true criticism. It is well known that, in many cases, further acquaintance with the unusual or unfamiliar modifies, and sometimes even wholly changes an unfavorable opinion.

### Intelligent Criticism Needed

It is characteristic of the majority of people to decry the unaccustomed and the unusual, and to regard as abnormal all that does not lend itself to ready understanding. Intelligent criticism is essential to the new school of modern music. This possibility cannot be hoped for until modern compositions share, equally with the music now estimated as classical, the advantages of universal study and frequent performance.

To lovers of modern music there lies great encouragement in the knowledge, that much of the music written in the past suffered in its own day from the same prejudice and neglect which is shown to the musical innovations of the present. This, of course, is the history of all new movements, but surely in this age of supposed enlightenment we should profit by past experience, and learn to welcome and give ear to the music produced under the influence of our own time.

The experimentalist and the explorer need kindly encouragement to inspire them, and intelligent criticism to help and shield them from the dangers of paralysis from the flattery of their admirers, and from the abuse of their enemies. At present, the modern school of music is left entirely to its own devices, it is thus denied the advantages of comparison and criticism which would serve to check an ever increasing tendency on the part of some of its exponents to commit discordant extravagances merely for the purpose of outraging convention and shocking the unsophisticated. This tendency is much to be regretted, for undoubtedly the fundamental idea underlying the new form of expression is one which must eventually lead to a higher expression in music.

That the modern or symphonist school is on the right road to attain this ideal is proved by its use of strong, pure rhythm. Rhythm is the great fundamental law of expression, therefore, truth in music must be manifested by means of rhythm. In addition to being the fundamental law of expression, rhythm is the very basis of music. The music of today is of more elaborate structure, both as regards construction and richness of tone coloring, than was that of the past, and demands the support of a firmer rhythmic basis. Many modern compositions now published show an elaborate super-structure of tone coloring, which, however, is insufficiently supported by an adequately strong rhythmic foundation.

### Understanding Required

Had we a greater familiarity with, and a wider understanding of advanced music and its requirements, many mere strivings after effect would be severely ruled out, and would not be allowed to prejudice the virility of the true modern school. A tendency of the modern school in what may be termed the days of its precocious youth is to supersede melody with extravagant tone coloring, thereby alienating that section of the public to whom music and melody are synonymous.

### Changed Musical Conditions

The orchestras and pianos of the past were small and deficient in tone coloring, consequently the music written then was melodious, and simply harmonized. Nor was a very insistent rhythm necessary, for the simple reason that melody carries itself along by the relationship of one note

to the other. In the present time, when orchestras are large, and the piano is a full toned instrument, a thin stream of poorly supported melody may possibly stir the emotions, but it is apt to leave the musical ear unsatisfied. Therefore it is necessary to realize that the conditions of music have changed, and that today the musician has to contend with a greatly increased volume of sound, which demands elaborate harmonization and intricate orchestration. The modern school recognizes this demand, but shows a tendency to sacrifice tone quality to quantity of sound. This inclination would, in all probability, find correction if the works of the new school shared more equally the advantages accorded to the classical school of music. It is essential that the ideas represented in the melodist and symphonist schools should be fully understood and harmonized one with the other to lead to the expression of music which may be worthy to live in the future.

## ON THE TRAIL OF A MOZART MANUSCRIPT

By MRS. A. T. KING.

In 1906 it was decided—at least, this was the case in London—that there should be a special musical celebration on the occasion of the 150th anniversary of the birth of Mozart. His music was, of course, much talked of in preparation for the event, and columns of daily and weekly newspapers were devoted to his life, with every procurable detail. Programs of Mozart music were arranged and there was seldom a concert given in London during that winter that did not include one or more of his compositions.

One day there appeared in the London Daily Telegraph a short paragraph to the effect that there existed in the British Museum a manuscript of Mozart's that was either little known or had been recently brought to notice, I do not remember which. A description of this bit of music was given. There were said to be half a dozen or more lines, but they were signed with Mozart's name. All such items being of interest to the *MUSICAL COURIER*, I set out one morning for the Museum to find this precious manuscript, and, if possible, to obtain permission to copy it and then send it to the New York office for publication.

The department of music in the Museum, on the ground floor near the entrance, is a large room with many glass covered cases which contain the manuscripts of celebrated composers, and is an interesting collection, one of great value to the student or amateur interested in such documents. But the Mozart manuscript was not to be found in this collection. There was nothing at all like the description given. Application was made to the custodian, the story of the music told, and an exhaustive search followed, but without result. Then, after there had been a consultation with a higher authority, I was asked to go into an inner room—a smaller room—where the most precious things were placed. But no Mozart manuscript was there. By this time the heads of the music—and other—departments of the Museum had become interested, and the story of what was wanted, a rather good description it was, too, was repeated for the fourth or fifth time. Again there was a consultation, after which I was taken, with due solemnity, to the head authority on manuscripts, very ancient ones, too, many of them only bits of papyrus that were being pieced together. The story was told again, first to one, then another; books were consulted, the memories of the "oldest" called upon for information, mostly without result. Finally one aged man thought he remembered there had been something of the kind; he looked through many books, at last finding a word or two, an obscure allusion, that seemed to confirm his opinion, and after that there was another talk and consultation of the learned heads.

I waited patiently. I had introduced a topic of interest into the Museum and was helping to bring to light an unknown possession! At last some one, in an awed whisper, asked me to go with him to another department. This time, with much ceremony, a door was unlocked, every one in the room watching this unusual happening. We stepped through, then the door was carefully locked behind us. We went through several passages, also through more unlocked and locked doors, until we finally reached a large room, a very large room, whose custodian was supposed to know all there was to be known about that Mozart manuscript if it really existed. Again I told the story in all its details; again there was a search. People came and questioned me, then went away and talked together. At last it was decided that there was such a manuscript—but where? Book after book was taken down from the shelves; other books were fetched from other rooms, but all rejected. Time passed, more and more men were called in. At last came one, the one who knew! With triumph in his voice, he said, "Yes, there is such a manuscript. It is written on the blank leaf of a book, just a few lines." Success was to crown all our efforts; the book would be brought to me! Time passed; the knowing one returned, but with less triumph in his voice. The book had been sent away to be bound and would not be back for weeks—perhaps months!

So the Mozart manuscript, which may have been written when Mozart was in Paris in 1778, was never sent to the *MUSICAL COURIER*, nor did I ever see it. Four long hours had been spent trying to find it. Exhausted, after many doors were unlocked, I reached the open air, as if from prison, and never again tried to find anything in the British Museum.

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## FLEXIBILITY VERSUS RIGIDITY

By CHARLES BOWES

[Mr. Bowes, the well known New York teacher of voice, formerly assisting teacher to Jean de Reszke, Paris, always writes clearly and concisely on subjects connected with his profession. There is nothing "impressionistic" or artistically vague about his statements, which is more than can be said for much that is written about the voice and its education.—Editor's Note.]

In their application to the singing voice Webster's dictionary gives us:

"Rigidity—Quality or state of being stiff; resisting change of form."

Rigidity in the vocal mechanism is, many times, a very subtle fault, extremely difficult to find, and often difficult to eradicate. Young singers find they tire easily if they sing too long at a time. This is due to lack of training or development, and rigidity, in one form or another, is felt. Effort in singing must develop energy, and not effort. Rigidity causes a useless expenditure of energy (useless, in that you do not get adequate results for energy used), and in consequence effort develops effort.

This is the basis of my reasoning that young dramatic sopranos should be trained as lyric sopranos in their early studies, permitting their voices to broaden gradually. Light and rapid scales will be of inestimable value to them. The flexibility necessary to do good lyric singing is then retained as the voice develops.

### Forms of Rigidity

Rigidity is fatal to good singing. The principal forms of rigidity are found in breath control, action of tongue, action of jaw, position of larynx, action of soft palate, and general posture.

One of the teacher's greatest studies should be assisting the student to replace rigidity with flexibility. Rigidity in any physical action detracts from the result desired, whereas flexibility is the keystone of co-ordination in muscular effort. Anything that you can do in a rigid manner you can do immeasurably better flexibly.

I heartily agree with William Geppert, who states in his article in the MUSICAL COURIER of August 30: "The student of singing has to be taught how to use the mechanism of the voice." He must learn this mechanism from many angles, to keep it flexible. There are but three points, physically, in this mechanism:

- (A) Control of breath.
- (B) Throat.
- (C) Resonance.

Of course, there are innumerable minor points in each one of these major classifications, and finally, the flexible combining of all. Singing is always complex and never simple; or, to put it in another wording, breath cannot make tone, cords cannot make tone, resonance cannot make tone; but a singing tone demands the co-relation of all three.

### Causes of Rigidity

Rigidity may be due to one or more causes. The forcing of big tones is the commonest cause, and teachers who insist upon their students singing heavy operatic airs will surely have trouble later, extreme rigidity being the result.

Developing the voice up or down too rapidly is another bad point in teaching. A teacher, uncertain as to what type of voice a student has, should, in the majority of cases, train the voice temporarily in lyric singing. A voice that might be either a lyric mezzo, dramatic soprano, or heavy lyric, should be trained as a lyric, and with normal treatment it will soon show to what category it belongs. This does not mean high voice development, but the exaggerated use of high resonance in the medium and upper medium with the use of scales and arpeggios sung mezzo forte and mezzo piano. This mode of study obviates any tendency of forcing the voice to make it live up to a student's idea of a dramatic voice.

There are scores of lovely lyric sopranos who are trying, by forcing their voices, to be dramatic sopranos. This absolutely means rigidity. Nearly all baritones can force a C and D (first added line and second space above) as heavy as a bass, but that means rigidity, and doubly so, if the attempt is made to carry this breath throughout the voice. Trying to do anything in too forceful a manner will surely bring bad results. Intensity, if carried to too great an extreme, will produce some form of rigidity. Intensity must be developed gradually, otherwise flexibility is lost. A stiffly controlled diaphragm will positively eliminate all possibility of a "flowing tone."

### Is the Mind or Body at Fault?

You can respond, "If the mind insisted on a pliant control of the breath, this condition could be replaced with flexibility." This is true in a measure, but no two students have the same balance of mental and physical endowment, and the teacher must study the individual case to find the remedy.

(An unusual illustration: A young English woman who studied with me in Paris, in singing an arpeggio, would tighten the diaphragm to such an extent that the top tone would be a piteous squeak. After trying to appeal to her in every way I knew how, in sheer desperation I requested her to hold the diaphragm still firmer. In trying to do so, she sensed a flexible control, and had no trouble with her breath control after.)

In most cases I call the student's attention to the trouble, and explain the difference between rigid and pliant control

of the diaphragm muscles. Putting the breath under resistance with the muscles of the diaphragm is necessary, but it must be done in a flexible manner, otherwise rigidity will cause the effort to develop effort and not energy.

The thrusting forward of the jaw is a form of rigidity very common to singers. I accede that it is a control, but a false one, and one that the teacher should try to change. An illustration: How many young singers, doing good work in the studio, when facing a public lose their confidence in singing a high note, and tighten the jaw by pushing it forward, thereby losing their flowing tone!

The only sure way to change this condition is to prove to them that the control with the jaw is bad, but that the control from the diaphragm is a surer and better control.

### The Palate

Singing, being complex, brings into action many groups throat specialist, who condemned the teaching of Jean de Reszke for using the "fixed high palate." He was much surprised to hear me say, most emphatically, that whoever expressed such an idea as coming from the great master had not understood him, as M. de Reszke always insisted on the flexible raising of the soft palate. A fixed high palate will always cause a metallic quality to appear in the voice. Did you ever hear a violinist who used his bow rigidly? I am sure you have, and suffered in consequence. The difference between rigidity and flexibility is often the one point between success and mediocrity with singers and violinists. Take any sport for a study—rowing, swimming, tennis, golf, baseball, handball, running, boxing, bicycling, motoring, etc. In any one of these that you can play with rigidity you can improve your game with flexibility.

### Flexibility in Any Action Spells Poise

Singing, being complex brings into action many groups of muscles. Now, if over-enthusiasm causes you to exaggerate the flexing of any group of muscles beyond the balance of flexibility, your result is rigidity. Let me repeat a pet phrase: Effort must produce energy and not effort. Lack of pliancy in any physical action means that we cut off poise, and our effort is producing effort. There is a physical effort in singing, but the greater degree of flexibility we acquire in the use of the several groups of muscles, the more we develop energy.

How often I have had pupils respond to my question, "How does that feel to you?" (after they have sung a phrase well), "But, Mr. Bowes, I feel nothing; it is effortless." No, it is not effortless, but the proper distribution of effort develops flexibility. Some students have this flexibility naturally to a greater degree than others, and the teacher must be careful not to detract from this poise, but develop it.

Flexibility in singing is necessary for the best voice control. Expression, diction, crescendo, diminuendo and best quality of voice must be based upon flexibility; and rigidity in any form will detract from any one of these points. Any physical exercise taken that aids in keeping the body supple assists toward flexibility in singing.

Mannerisms in standing while singing, such as slumping the body, throwing the head back or forward too much, placing all the weight of the body on the heels, rigidly holding up the chest, unnecessary movement of shoulders, the heaving of the chest (to express intensity of emotion?), etc., should be avoided. The body should be kept poised on the balls of the feet.

In studying the individual student, trying to find words that will have a special meaning for him personally, I have gathered together a number of words and phrases that bear directly or indirectly on the subject of flexibility:

"Be more spontaneous." "Sing with expression." "Give more of yourself." "Dare to be more emotional." "Sing with a living tone." "Put more eagerness into your work." "Wake up, don't be phlegmatic." "Imagine you are singing to a big audience." "Make your diction carry." "Feel your rhythm." "Get back of the words, and sing to convey thought, not merely to sing tone." "More enthusiasm."

These are merely some studio phrases, but if used rightly at the proper moment may aid the student to gain more flexibility in his tone production.

### VARIOUS TYPES OF VOCAL TEACHERS

(Continued from page 37.)

talent he recognizes as a gift from God. We each have some talent, but we are not so alive to it as the born product.

He allows no one on earth to interfere for a minute with his convictions. He feels and knows the truth. He has had utter freedom in working out this truth.

He stands supreme.

In describing these various type of vocal teachers it would seem we could dispense with a majority, to the great benefit of throngs of vocal aspirants.

Of all students, the vocal student is the least likely to suspect wrong treatment from teachers. For this very reason he should fall into competent hands and receive the right instruction.

Vocal students should know more concerning teachers than they do. They can be enlightened, first, if they desire to know the truth; second, if they set to work to find out the truth.

The truth shall make them free.

## REVIEW OF NEW MUSIC

### WHITE SMITH MUSIC PUBLISHING COMPANY

Charles Wakefield Cadman

"Birds of Flame," an album containing four songs: "O Bird of Flame," "Thou Radiant Ocean," "Glamourie," "The Fount of Bimini." These songs represent the well known composer at his lyrical best. They are not a mere mixture of strange chords diligently sought for at the piano, but they show feeling and imagination and an ability to put those welcome qualities into melody. A singer can sing these melodies and find them grateful to the vocal organs. The accompaniments, at the same time, are only moderately difficult and make no demands on the accompanist except musical intelligence. Charles Wakefield Cadman has certainly added a few extra leaves to his accumulating laurels by publishing "Birds of Flame."

"God Smiled Upon the Desert," a California poppy song, in which the composer has happily blended the ballad and the art song to make an effective concert number which must appeal to every one by reason of its tune and sentiment.

Edward Machugh

"Stars and Stripes," a red, white and blue song, written in a broad and bold march manner as befits the type of song men march to and sing while they march. This is not the highest type of music or the best of poems, but the song is better than most of its kind and it should have a certain amount of popularity during war times.

### CARL FISCHER

Charles Sanford Skilton

Two Indian Dances for grand orchestra, "Deer Dance," "War Dance." The first glance at the full score of these dances shows that the composer is practical. He has selected instruments that every orchestra has and he has written music devoid of anything that is abstruse in expression and difficult of execution. The result is that one rehearsal of about half an hour is enough for any good orchestra to devote to the Indian Dances. Much fine music never gets performed because the trouble and expense of rehearsals are too great. The composer has succeeded in putting Indian atmosphere into the score. The music fits in with beaded blankets, birch bark basket ware, moccasins, and the gloomy stare of swarthy faces. It is no small feat to express the forest primeval and its natives by means of civilization's high art product—the symphony orchestra.

### J. FISCHER AND BROTHER

Fay Foster

Three Japanese sketches for a solo voice with piano accompaniment: "The Honorable Chop-Sticks," "The Shadow of the Bamboo Fence," "The Cruel Mother-in-Law." These three little songs have an undeniable charm, whether they are Japanese or not. The words have been translated by Lafcadio Hearn, and to them Fay Foster has added picturesque music which may as well be Japanese as anything else. The first song is a lullaby, and the music is certainly more attractive than the poem about fish and milk. The second song is a love song. It is the most attractive of the three, not only in the poem, but also in the real sentiment and earnest passion of the music Fay Foster has found. The dance rhythms of this song are most interesting. The third song is humorous in music as well as word. These three short songs are admirably suited for recital work. They make one number in themselves and have plenty of variety in rhythm and sentiment. The second number, the love song, is likely to be used alone when there is no space on the program for the three. They are very simple and require but little study to prepare.

### THEODORE PRESSER

Franklin Riker

"The Call," a rousing song of land and sea during war time, such as Dibdin wrote for England a hundred years ago. It has the spirit of the times and is effectively written for the voice, with full and strongly supporting accompaniment.

### THE ARTHUR P. SCHMIDT COMPANY

Gena Branscombe

"Three Mystic Ships," a song with a good deal of the pensive sorrow of a Celtic folksong in it. It is nevertheless free in its modern harmony and the melody often rises to passion. The song, in fact, has that undefinable quality known as charm, which quality makes any style of work attractive, whether ancient or modern. Gena Branscombe has added another song to her growing list of successes.

G. A. Grant-Schaefer

"Poetic Fancies," an album of seven compositions for the piano. These are simple, straightforward, useful teaching pieces, not very fanciful and not over poetic. But they are melodious, graceful, and much in the manner of English ballads arranged for the piano, after the manner of Kuhe in London some twenty-five years ago with his transcriptions of Molloy, Sullivan, Cowan and other popular song writers. They are therefore musically attractive to the general public.

### C. W. THOMPSON & CO.

William Tully Seeger

"Republic of Destiny," right makes might, a national anthem for today. This is broad, smoothly written, and full of good sentiment without bombast. It certainly ought to serve for tomorrow as well as for today, and it may become one of the few anthems to survive to a reasonable old age. Several of George W. Root's songs still do duty though the Civil War was ended more than fifty years ago.

## A LITTLE DUTCH GARDEN

Music by Hermann Spielter

Words by Harriet Whitney Durbin

*Allegretto*

I passed by a gar-den a lit - tle dutch garden, where  
I saw in that gar-den, that lit - tle dutch gar-den, a

use - ful and pret - ty things grow Heart's ease and to - ma - toes and pinks and po -  
chub - by Dutch - man with a spade and a ros - y Dutch - frau with a shoe like a

ta - toes and li - lies and on - ions and rue  
scow, a flax - en haired lit tle dutch maid

They grew in that gar - den, that lit - tle dutch gar - den, blue flag flow - ers love - ly and



tall and ear by blush ros-es and lit-tle pink pos-ies, but Gretchen was fair-er than

*p*

all. My heart's in that gar-den, that lit-tle dutch

*mf*  
*p*

gar-den it tum-bled right in as I passed, 'mid wil-der-ing maz-es of

spin-ach and dais-es, and Gret-chen is hold-ing it fast

*mf*

and Gret-chen is hold-ing it fast

*ff*  
*f allargando*  
*ff a tempo*

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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## SOMEWHERE IN MAINE

By Carl Venth

In this time of stress and strife, when every thinking person feels as if his spirit was weighed down by a heavy cloud, it was a refreshing experience to find untouched by the troubled world a great family of kindred spirits from all parts of the globe. Though they speak our language, and many of them are American citizens, the real bond between them, stronger than place of birth, stronger than political convictions, a bond almost as strong as the ties of blood, is their community of religion. They are all priests, and their religion is the art of music.

Popular opinion has it that the cardinal sin of the musician is jealousy. That may be so in the case of the neophyte and acolyte of the art, among the hewers of wood and the drawers of water to the holy of holies. But the musician who has attained the dignity of priest in the Temple of Art is freed from much human smallness. The greatness of his art makes him mentally bigger and humanly kinder. The meeting place of this band of choice spirits is called Seal Harbor, on the Maine coast. They may have chosen the spot with the intention that the name would keep out all those not belonging to the inner circle. But a seal is made to be broken, and with this intention, two work weary men, Richard Epstein and myself, stepped into his Buick car to motor to Seal Harbor.

Epstein was owner and chauffeur as well as my host, while it was my share to be a nuisance and furnish the necessary ballast.

The first two days out of New York went according to scripture: "Thou shalt eat thy bread and drive thy car in the sweat of thy brow." I never liked snakes, but they



CARL VENTH AND RICHARD EPSTEIN  
(The latter as the chauffeur.)

have my sympathy. As a result of those two days I am still shedding my skin. On the third day the car, christened Gladys, developed some trouble in her innards during the ascent of a steep hill. Kind words and tender caresses had no effect; she simply balked. She almost created a Balkan conflagration. Not a house, not to speak of a garage, for miles around. Just at the moment when we had decided to commit suicide, kind Providence sent along two horses, driven by a man who was full of the milk of human kindness, with which I induced him to part—for a consideration. Two horsepower pulled the resisting Gladys out of the ditch, and after thus being put on the path of righteousness the miracle happened that one horsepower turned twenty-five horsepower with its nose down hill. With much coaxing and nursing, Gladys finally reached Bangor, complaining all the way. In this thrice blessed town a medicine man was consulted, who, after feeling her pulse and looking at her tongue, diagnosed the case as clutch trouble. After the injection of a powerful stimulant consisting of distilled water, sweet oil, gasoline, and powdered rosin, the painful sickness was cured. Gladys was her old cheerful self again, and ran all the way from Bangor to Seal Harbor. Followed a time of blissful oblivion from all trouble, when we were pleasantly disturbed by an invitation to tea from Gabrilowitsch. His summer home has an ideal location, hidden in a pine grove with a beautiful view of the harbor. Most artistic furnishings and books everywhere, as was to be expected where his beautiful wife, Clara Clemens, presides; not to forget four pianos. Harold Bauer was there when we came in, and soon things began to happen. A piano played by two hands is sometimes exquisite, more often bearable, and mostly an abomination. Played by four hands it is worse to the listener, but sometimes Paradise for the performers if one of them is sweet sixteen. But who ever heard of a poor piano belabored by six hands? It was all the fault of Epstein's eagle eye. While Bauer and Gabrilowitsch were playing some beautiful things for two pianos in their matchless style, Epstein spied a title page announcing the following: "Overture to 'Gazza Ladra', by Rossini, arranged for three players at one piano." Gabrilowitsch probably read the title thusly, "Zazza Lada," because he began to dance and propose a performance of this immortal opus. And so the three musketeers went to battle, and a glorious battle it was. During the height of the combat, Bauer working in

the lower regions (trenches), Epstein keeping the boat steady (on the ground), and Gabrilowitsch imitating violins, flutes (aviation), intensifying the effect with his vocal chords, somebody stole quietly into the room. It was Josef Hofmann. With his loose Byron collar and comfortable tweeds, he looked the picture of vitality. Of course, his coming brought the topic of speed from the aforesaid overture to motor boats, Hofmann's hobby.

While we were talking automobiles he told the following story: The owner of a Ford claimed that he could make forty miles on one gallon of gas. Asked how he did it, he said, "On one gallon I go forward twenty miles, and another twenty miles up and down!" Hofmann has discovered an island somewhere in Maine. On this island is a one room hut. To this hut he managed to transport by motor boat a grand piano, and at this writing he is there, all alone with a colored man who serves as maid of all work. An ideal way to prepare a musical feast. Among others of the Seal Harbor colony were Friedberg, Gills, Muck, Kreisler, Stokowski, Stransky, Sevcsensky.

My last evening was spent at Marcia van Dresser's cottage, where Salzedo played harp on a grand piano. He also played lots of Scriabin and Ravel. It is sometimes rather difficult to un-Ravel all this modern stuff, but on this occasion the conditions were just right. A lovely room, subdued light, and an audience of makers of music. They know how to listen! And the message is understood.

And what is the message of our modern music? It is Revolution. These modern composers are very sensitive indicators of the spirit of the present age. Their prophecy is more accurate than the weather bureau in Washington. If you have ears to hear, then listen. We have heard the beginning of their message; we shall hear also the end.

## Tributes to the Memory of

Impresario L. Greenbaum

The funeral of Will L. Greenbaum took place in San Francisco, September 6. Thousands who knew him will be pleased to endorse what has been printed in the San Francisco dailies which pay tribute to him as a man of exceptionally generous and kind impulses and to his high standard of management that resulted in giving San Francisco a great musical education along the best lines. To these the San Francisco correspondent of THE MUSICAL COURIER wishes to add his tribute.

The San Francisco Chronicle recalls the names of many great artists and great musical organizations that were brought to San Francisco by Greenbaum and says that he was great as an impresario.

The musical editor of the San Francisco Examiner writes that "Greenbaum was the least commercial of the managers. If it had been otherwise, he never would have nodded assent to the hundreds of young people whom he permitted to hear Bauer and Carreño, Ysaye and Casals without paying for admission. Greenbaum did things on a colossal scale. He was catholic in his tastes." Redfern

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Mason quotes Mme. Schumann-Heink as saying: "I have given concerts in many countries but I have never found the equal of that good man, Will Greenbaum."

Alfred Metzger says in the Pacific Coast Musical Review, in part, as follows:

"And why did Greenbaum make those whom he opposed admire him? Because of his indomitable will and his almost fierce passion for truth as he saw it. He would not hesitate to criticize an artist under his management severely, if such artist made pretensions that were not afterward borne out by the facts. His loyalty to the public bordered almost on fanaticism. He would rather lose every cent he had, than permit his audiences to remain under the impression that they did not receive every cent's worth of artistic return. And this fearlessness and determination in being scrupulously honest and conscientious has established for Will Greenbaum a record in the managerial offices of the country that cannot be equaled by any one. He stands absolutely alone in his rigid conscientiousness and firm honesty of purpose."

"Coupled with this rigid honesty was a determination and tenacity that overcame all obstacles. And to this tenacity San Francisco owes its present musical standing in the United States as a musical center. For prior to Mr. Greenbaum's assumption of the scepter of the impresario's domain in this city, no manager had ever succeeded in bringing out so many attractions of a world wide reputation as Mr. Greenbaum succeeded in doing. He was never afraid to take any financial risks when it was necessary to bring a fine artist here. Chamber music was another hobby of Mr. Greenbaum's, and the writer knows personally that he lost considerable sums of money intentionally just because he thought it necessary for San Francisco's musical welfare that the city should have regular chamber music seasons."

Concerning the future of the Greenbaum Concert Bureau, the following announcement is made by Redfern Mason, musical editor of the San Francisco Examiner:

"Now we shall know the kindly presence of Greenbaum no more. The loss is great. But we are happy in the services of the man in whom Will trusted implicitly. I mean Selby Oppenheimer. During Will's long illness Selby ran the managerial machine alone and it did not creak. Already the Eastern managers have signified their good will in the new order. The Wolfsohn Musical Bureau, Mr. Coppicus of the Metropolitan Opera, Loudon Charlton, R. E. Johnston, Haensel & Jones, Antonia Sawyer, have notified Mr. Oppenheimer of their willingness to co-operate with him in bringing their artists before the people of San Francisco." D. H. W.

### SAN FRANCISCO

The operatic venture of Serantoni for the summer season of 1917 closed at the Broadway playhouse on the evening of September 8, with sufficient attendance to induce the announcement that the company will proceed later, when recruits will be brought from New York. This was a season with some good soloists, without an orchestra and with a very small chorus, which involved the necessity for the principals to swell the volume of the ensemble. The start was made with very small beginnings in a house that is devoted for the most of the time to moving pictures, in the Italian quarter of the city. At first, the average nightly attendance was less than 100 persons, and practically Italians only constituted the original audiences, but the city was, as it always is, opera hungry and finally the attendance of other nationalities exceeded the Italian auditors in numbers and that condition continued until the close of the season.

The application of Georges Simondet to the board of supervisors of the city of San Francisco for permission to use the Civic Auditorium for giving French opera at popular prices was successful—a season under the management of Messrs. Simondet and V. K. de Vally. The season opens directly at prices ranging from two dollars to fifty cents. The announcement runs to the effect that only French operas will be sung. Romualdo Sapio will be the director.

Messrs. Behymer and Berry announce that in October they will present the La Scala Opera Company in the Cort Theatre, reinforced by stars who twinkle brilliantly in the Italian firmament. The artists will include Maggie Teyte, Esther Ferrabini, Mario Velli, Serroya, Nina Morgana and Gaudenzi.

The Pacific Musical Society will open its season at the Palace Hotel on the evening of September 27, with the

Chamber Music Society and Mrs. Byron Macdonald as special attractions.

Edwin H. Lemare, organist, celebrated a birthday at the Civic Auditorium, Sunday, September 9, by playing his own compositions exclusively. D. H. W.

### Vera Barstow to Present a Number of American Compositions

Although Vera Barstow has spent her summer on a large steam yacht with friends, making Centre Island and Niagara-on-the-Lake their headquarters, she has not allowed the round of amusement arranged for the guests on the yacht to interfere with her work.

In a recent interview for a Toronto paper, Miss Barstow said that she has not lost sight of the great task she set herself, that of finding American compositions worthy of being featured and worthy of forming the major part of



VERA BARSTOW "ROUGHING IT" AT CENTER ISLAND, ONTARIO.

her recital programs for next year. Miss Barstow has carefully investigated an enormous amount of material and the result will be seen at her first recital of the new season, which will be given at Aeolian Hall, November 26. Prior to this appearance Miss Barstow will go on a six weeks' tour of Canada, which is now being booked by George H. Suckling. This tour is expected to take her as far west as Calgary.

Following her Canadian tour, Miss Barstow expects to return to Toronto, and probably will give a series of three recitals in that city, as well as in Montreal. She will come back to the United States in time for her Brooklyn appearance with the Philomela Club, at the Academy of Music on November 20.

### Minna Kaufmann's Long Holiday

Minna Kaufmann, the soprano, is closing a four months vacation, during which she made several tours through the Allegheny Mountains, Virginia and West Virginia. The singer passed almost her entire holiday out of doors. During June and a part of July, a few advanced pupils studied or coached with her in her summer home in western Pennsylvania, but each week end the artist and members of her musical household made a long tour in the mountain wilds or some other remote place. Mme. Kaufmann will reopen her studio in Carnegie Hall, New York, October 1.

Mme. Kaufmann's first recital this season will be given at the Moravian Seminary, in Bethlehem, Pa., early in November.

### Fanning-Turpin Give Their Initial Season Concert at Vancouver

Mr. and Mrs. H. B. Turpin have closed their house at Montecito, Cal., and together with Cecil Fanning, the baritone, have gone to San Francisco for a few days. They will start leisurely for the Northwest and begin their season at Vancouver, B. C., September 27. Mr. Fanning and Mr. Turpin have ten recital dates in western Canada, under the management of Laurence A. Lambert, of Calgary. This present tour will take them as far east as Winnipeg.

Mr. and Mrs. Turpin have been keeping open house all summer at Montecito, and just before leaving they entertained Mr. and Mrs. L. E. Behymer, of Los Angeles. Mr. Behymer is arranging an extensive tour for Mr. Fanning in California for next April. California clubs and concert courses are making a great demand for Mr. Fanning.

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(Left) CECIL FANNING AND L. E. BEHYMER FORECASTING THE FUTURE. (Right) H. B. TURPIN, MRS. L. E. BEHYMER, CECIL FANNING AND L. E. BEHYMER, THE CALIFORNIA MANAGER, TAKEN IN MR. TURPIN'S GARDEN AT MONTECITO, CAL.

## FROM FAR OFF JAPAN

### Japanese Dancing Poem Interests Tokyo Musicians—In Kyoto—A New Enterprise—Concert In Honor of Viscount Ishii

[The quaint English of the Musical Courier's Tokyo correspondent, Professor Iwamoto, of the Imperial Academy, has been printed just as it was received.—Editor's Note.]

Tokyo, Japan, August 12, 1917.

Recently we have a class of young musicians here, who are endeavoring to create the typical Japanese Dancing Poem based on Japanese poems of noted authors, by harmonizing Japanese dancing with Greek style. The central figure of this newly projected task is our well-known young composer K. Yamada who has been in Germany for many years about whom we referred to elsewhere. First rehearsal concert was conducted at the assembly-hall of Tokyo Insurance Union on July 10, and the dancers were all the graduates of Tokyo Imperial Music Academy and some others interested in both music and dancing as their special study. The poems played were composed by different authors mentioned below, and the music thereof was all given by Mr. Yamada. Accompaniment was the piano by Mr. Yamada himself. The meeting was a very rare one of late, attended with over 2,000 persons. The program of the day runs as follows:

"A Talk in Summer Night," Mr. Shimazaki; "Silent Night of Pasture," Mr. Yamada; "Little Camellia" (ballata), Mr. Kitahara; "Dream of Spring Night," Mr. Matsui; "Poem of Night," Mrs. Yosano.

These poems are very popular among our young men and women.

#### Assemblage or Motley Combination of Music Dancing at Summer Night in Kyoto

In the beautiful ancient capital of Japan when summer comes, there will be set up many pavilions as dancing stages on both banks of River Kamo, a clear water which runs through the city. On the water, too, pleasure-boats float with a band of musicians and dancers responding to those in pavilions. The music consists of Japanese instruments samisen, drum and flute, which accompany to the graceful dancing of purely Japanese style. The both banks of the river itself, as it were, will be converted into a lively, variegated concert. This custom may be traced back to about thirty years ago, and since then it has been so constituted as summer night concert on the river when the season comes. This peculiar concert is but a fanciful application of Japanese music for variegated performance on the river. The musicians and dancers are clothed in gay-coloured garments, which correspond with the poems of that season; and the songs are yearly composed anew by various musical societies in the city, the members of which will announce them on this occasion. The picture represents one of the dancing stages on the bank, where the performance is given by a certain group of musicians and dancers.

In our days, as Western music is gradually taking the place of Japanese music, the performance on the river Kamo is not so prosperous as we experienced some twenty years ago, when it was loudly pronounced one of the chief attractions of the ancient capital. Every night in summer season musicians and amateurs on boats as well as on the pavilions at both banks display their skill and accomplishment, the river sides being thronged or rather say

jammed up with immense crowds of spectators and pleasure-seekers. It is quite pleasing to us just as we hear park music in summer night enjoying the cool river-breeze, —the characteristic feature of the fancy city! As the common usage this gay season begins on July 15 and closes at the end of August every year.

#### A New Enterprise!

On July 5 a concert was given by Osaka Musical Association, at city hall, Naka-no-shima Park, Osaka, which was organized five years ago in Osaka, metropolis of our commerce and industry, as its center combined with some other adjacent cities. The concert was quite interesting and beneficial to the audience, as the people of those cities have had the taste heretofore chiefly for the popular Japanese Music, being ignorant of Western music. But since the said institution was organized, the efforts of the Western musicians have been so conspicuous that the lovers for piano and violin have been increasing yearly among the people at large. As a consequence we could witness such a noticeable concert held by the association, being back by professors and graduates of Tokyo Imperial Academy of Music. The music played was mostly classical ones as shown in the following program:

"Traumenswirren" (Schumann), "Noces di Figaro" (Mozart), "Mes joies" (Chopin), sonata in E flat, op. 27 (Beethoven), Hungarian rhapsody (Liszt), "Vesti la Giubba" (Pagliacci), concerto in D major (Tchaikowsky), "Les Preludes," symphonic poem (Liszt), symphony in G minor (Mozart), "Chanson Russe" (Moussorgsky), "Siegfried" idyl (Wagner), symphony, No. 2, D major (Brahms).  
**Concert and Farewell Dinner in Honor of Viscount Ishii, Special Envoy to United States**

Viscount Motono, Minister for Foreign Affairs, held a splendid dinner party in honour of Senator Viscount Ishii, ex-Minister for Foreign Affairs in the Okuma Cabinet, as special envoy to America and his suite Admiral Takeshita, General Sugano, Secretary Nagai and some others at his official residence July 13 to congratulate their departure for important mission of the state. Besides high dignitaries of foreign office and department of Imperial household as well as corps diplomatique were invited thereto to dine with them. To enjoy to the full a special concert was given at ball room, its program being piano by Hisako Kuno, violin by Madam Komako Tanomogi and vocal solo by E. Funabashi, professors of Imperial Music Academy, and orchestra by Navy band. The program of entertainment was as follows:

No. 8 symphony (Beethoven), "Les Huguenots" (Meyerbeer), "Le Naufrage de la Meduse" (Flotow), symphony, "Romeo et Juliette" (Berlioz), "I'm a Roamer" (Mendelssohn), overture,

"William Tell" (Rossini), "Scenes Napolitaines" (Massenet), "Algerienne" (Saint-Saens), "Den Mazurkas" (Wieniawski), "Carnival Romain" (Berlioz).

#### Concert Given by Amateur Club in the City of Sendai

Sendai is the largest city in North-Eastern Japan, where many foreigners—most of them are Americans and Englishmen—live and some schools are run by them. The progress of Western music has been comparatively marked due to their endeavors, and especially so in recent years.

The Sendai Amateur Club gave a grand concert on July 10 at new city hall, one of the most prosperous and successful gatherings for the local concert. The players of the day were for the main popular young musicians from Tokyo. The attendance may be commented here over 5,000, with no standing room left. The program is introduced as under:

Jorio, G minor (Mendelssohn), song, "Dream of Day" (Yanada), piano, "Moonlight" sonata (Beethoven), song, "Little Boy," "Came,



PAVILIONS AS DANCING STAGES ON BOTH BANKS OF RIVER KAMO, KYOTO.

Came, Came" (Owada), violin "I Love Thee" (Beethoven), quartet, G major, op. 7 (Haydn), vocal quartet, "My Friend," "O! Little Miss Hanasato," song, "Im Fruhling" (Schubert), "If Only the Dear Little Flowers" (Schumann), violin, "William Tell" (Rossini), piano, "Romain Carnival" overture (Berlioz).

#### President of Tokyo Academy Replaced

M. Yuhara, president of Tokyo Imperial Music Academy, was lately transferred or rather say promoted to that of Tokyo Girls' Higher Normal School, having been in the service of the institution for just ten years. The vacancy has been newly filled by S. Ibaraki, school-inspector of Educational Department, who has been in Europe and America for the observation of educational affairs, while he was teaching at Fourth Imperial Gymnasium as a professor of literature. He won a good repute as the ablest school-inspector, and is spoken of to be a scholar of profound erudition, and with new ideas. Our Academy with such an able man, as its new president may be expected to evince the epoch-making innovation upon the study of Western music for the future.

SHOJI M. IWAMOTO.



JULIA CLAUSSEN CAUGHT BY THE CAMERA.

(1) Mme. Clausen, Albert Spalding and Andre Benoit after their concert at the Plattsburgh Camp on September 2.

(2) Mme Clausen mowing her own lawn.

(3) Bojan, Sonja and Julia Clausen at Bayside, L. I., where the Clausen family spent a delightful summer.

(4) Julia Clausen at the Bayside Yacht Club, where the contralto is stopping at present.





## SOMETHING ABOUT GALLO

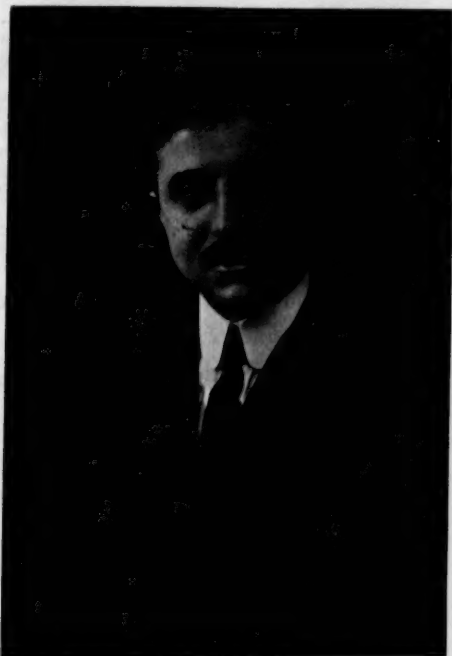
**Facts in the Career of the Successful Impresario of the San Carlo Opera—Started His Company With a Capital of Twelve Cents—His Achievements, Ideals and Aspirations**

Musical New York felt somewhat surprised when a few weeks ago there appeared in the metropolitan dailies an announcement to the effect that at the very start of the theatrical season the old town of Manhattan would be visited by a new and practically unknown grand opera company. As a rule, grand opera in New York is looked upon as a midwinter attraction, and therefore questions were rife as to the nature of the bold organization and its sponsor or sponsors.

The organization is the San Carlo Grand Opera Company, and its impresario is Signor Fortune Gallo, who, with his singers, has been touring the United States and Canada for seven years preaching grand opera at popular prices in such a convincing manner that now the organization is looked for eagerly each season in such places as Cleveland, Cincinnati, St. Louis, Denver, Montreal, Kansas City, Minneapolis, etc.

Like Rome the San Carlo Opera Company was not built in a day—or a year. The impresario himself does not hesitate to tell frankly (even with pride) that he launched his venture with a dime and two pennies, and today, after seven years service in the field, he does not owe any one a copper. Now when one takes into consideration that Mr. Gallo carries a company of about one hundred members, together with scenery sufficient to set up the biggest and best known operas, it shows that he must be a man of extraordinary ability to pull through a season lasting from thirty-five to forty weeks and playing from coast to coast, besides paying his salaries regularly and making a fair profit for his own labor.

To look at the gentle faced little impresario who never fails to smile, no matter how many hours he has worked or how much pressure and strain he is under, one would



FORTUNE GALLO,  
Impresario of the San Carlo Grand Opera Company.

hardly consider him a dynamo in decision and a dreamer in his ambitions. However, from the very first day that Gallo started his company he had visions of some day coming to New York. In the seven years he has been giving grand opera throughout the United States he has been busy planning this metropolitan invasion, and now that his three weeks' run at the Forty-fourth Street Theatre is such a notable success, he has fully demonstrated his own pet belief that even the biggest city in America is ready for good opera given at popular prices. That is what he did in New York, and the results have been more than gratifying. He advertised no stars, and therefore the critics could make no comparisons from any of his statements. When some of the leading music reviewers took it upon themselves to do so favorably they did it of their own accord.

Another thing Mr. Gallo proved is that grand opera need not necessarily be confined here to winter and spring seasons. People like good music at any season of the year, as the crowded Forty-fourth Street Theatre proved night after night. In his stay at that house he produced "Aida," "Cavalleria Rusticana," "Pagliacci," "Martha," "Carmen," "Rigoletto," "Gioconda," "Traviata," "Trovatore," "Lucia," "Barber of Seville," "Faust," "Tales of Hoffman," etc.

The MUSICAL COURIER representative who asked Mr. Gallo for an interview last week, got these facts:

"I am a native of the little town Torremaggiore, near Naples. During my boyhood days, like most young Italians of the better class, music was a part of my education. I studied the piano for a number of years, and at one time had aspirations of going on the concert stage. At the age of sixteen there sprang in my heart the desire to see America so I cast aside my dreams of an artist's career and set sail for New York. That was in 1895.

"After a week spent in seeing the sights here, I secured a position in one of the Italian banks, receiving a salary of \$4.00 a week. In the two years I remained at the bank, I came in contact with many people who later in life

proved valuable friends. Upon leaving the bank I went to work for one of the gas companies, and later became an insurance collector. I claim that any man who can collect insurance need have no fear of the world. The insurance business brought me in contact with people of all kinds, classes and conditions.

"Later I was invited to join the Seymour Club, a political organization. There I met numerous politicians, including such men as the late Tom Platt, Devery, Richard Croker and others. But politics and politicians soon got on my nerves and the lure of the West awakened the old spirit of travel, so in 1900 I became treasurer of the touring Ellery Band, and later the business manager. Two years later I joined the Creatore forces; then Ferullo's band.

"After having enough of band life I turned my attention toward grand opera—something I had longed to do for many years. I went with the Lambardi Grand Opera Company, an organization well known on the Pacific Coast. When the Pacific Coast Grand Opera Company was formed I was offered a good position and accepted it. While with the latter company I had the good fortune to meet Charles R. Baker, a man who had a vast knowledge of the country, and when I decided to assemble a company of my own Baker was the man I chose for my lieutenant. I started my company with a capital of twelve cents.

"The San Carlo Grand Opera Company never has failed to show a profit; it never has failed to give the public just what was advertised; it never has failed to pay every artist his or her salary in full. I pride myself on these facts."

Last season Gallo gave to the American and Italian Red Cross more than \$20,000, and this year he hopes to be in a position to give more. During his New York engagement he gave the Italian Red Cross \$1,100.

Mr. Gallo is naturally patriotic. The war has not spared him any share of its sorrows and griefs. At one time he wanted to disband his company for the period of the war and return to his native country to do his bit, and it was only after a great deal of persuasion on the part of his friends and wife that he decided to go on with the work he started. Gallo comes from a military family. Two of his brothers already have given up their lives. Captain Giovanni fell

during one of the advances at Placa, and last year a younger brother, Lieutenant Giovannino (an aviator who was decorated three times) fell while flying over the Austrian lines. His eldest brother, Giuseppe Gallo, is a colonel attached to the general staff. So it can be readily seen why Gallo feels the war spirit.

"I feel," said Mr. Gallo, in conclusion, "that the time is coming when every big American city will have its own opera house, chorus, and a school to develop its talented singers. I do not know just how soon, but I have hopes of living to see it come to pass. One thing I know I have proved, and that is that grand opera can be given at prices within reach of the general public, and that such entertainment is for the masses as well as the classes."

Mme. Sturkow-Ryder Under

Eastern Management

Albert Van der Mark, of Lockport, N. Y., is to manage a series of concerts for Mme. Sturkow-Ryder this season. She will appear as pianist and composer at the American Musicians' convention in Lockport this fall. Charles W. Clark is to sing a group of her songs there, and she will play, among other novelties, a group of Indian tribal songs of the Chippewas, beautifully transcribed by Otterstrom.

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## Marcella Craft Admired by Big New York Audience at American Operatic Debut

Marcella Craft is an important acquisition to the operatic stage of America. This is the consensus of opinion among leading critics since her appearance with the San Carlo Grand Opera Company in New York. Marcella Craft brought a reputation as an operatic artist from Europe, but it remained for her to prove conclusively to a New York audience her operatic worth to an overflowing audience at the Forty-fourth Street Theatre when she sang the role of Violetta in Verdi's "Traviata" with eminent success, and followed with an equally impressive interpretation of Marguerite in Gounod's "Faust." The press endorsed her worth in no uncertain manner. A few excerpts follow:

To achieve success in a part that is so familiar to listeners, many of whom are likely to be influenced by earlier impressions of world famous singers, was an accomplishment that should have been gratifying to her friends and that gave abundant promise of a brilliant future in reserve for her in the operatic world. Her solos and duets, notably the duet with the baritone in the second act, were admirably rendered. Summarized briefly, Miss Craft is veritably an important acquisition to the operatic stage of the United States.—Christian Science Monitor, September 10, 1917.

Her success was unequivocal. She was acclaimed by a crowded audience. There should be a permanent place for her in her own country. Hers is a Camille to be understood and to be appreciated. It is youthful, full of grace, and, in a marked degree, wholesome. Her manipulation of the big red fan that she carried in the first act was a treat. Her singing of the "Ah fors a lui" was satisfying. Her death scene was convincing without being mawkish. She well deserved the something like an ovation that she got.—New York Evening World, September 10, 1917.

Miss Craft provided a more individual and appealing impersonation of Marguerite than any one seen here since Miss Garden. Her singing was careful and expressive.—New York Globe and Commercial Advertiser, September 11, 1917.

A Marguerite that not only pleased the ear but also the eye, for be it said that this Marguerite from a point of age and personal appearance more closely approaches the original conception of the author and composer than the majority who portray



MARCELLA CRAFT.  
 As Violetta in "Traviata."

the role. Marcella Craft it was who made her initial bow as Gounod's heroine and she took her audience by storm not only by her voice but also by her realistic conception of the character.—New York Telegram, September 11, 1917.

Marcella Craft added to the laurels she won on Saturday, when she appeared as Violetta in "Traviata," by her rendition of Marguerite in last night's performance of Gounod's "Faust" by the San Carlo Grand Opera Company. In the scene with the jewel box her histrionic and musical gifts were richly blended in a series of superb pictures.—New York Evening Post.

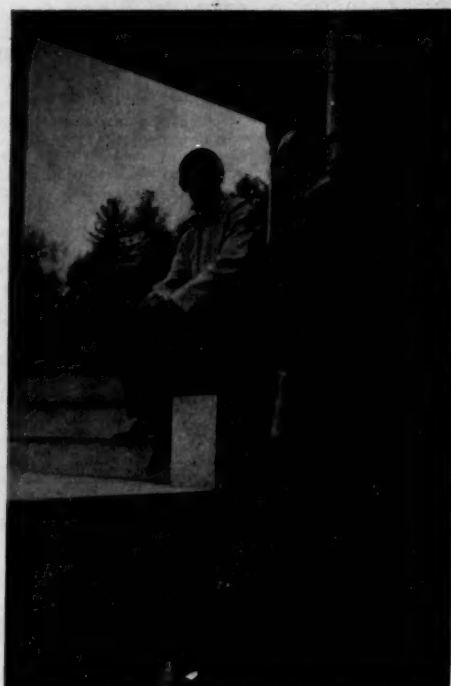
The same quality of intelligence that graced her characterization of the sophisticated Violetta in "La Traviata" on Saturday marked her impersonation of the pitiful, forlorn, abandoned and unsophisticated heroine of Goethe's tragedy. Her naive singing of the ballad of the "King of Thule," the girlish rapture that her voice disclosed as she uncovered the jewels, the terror inspired by Valentine's denunciation of her and the utter abnegation of self in the transfiguration of the final trio vocally were satisfactory, even though lacking the brilliance of some of her illustrious predecessors. But it was the dramatic portrayal of the poor little plaything of destiny, broken upon the wheel of love and shattered to pay the penalty of remorseless fate that impressed the audience, and aroused it to fervid demonstrations of approval.—New York Evening World, September 11, 1917.

Marcella Craft made a dramatic heroine, taking the part of Marguerite with a flow of voice and feeling which was inspiring.—Brooklyn Eagle, September 11, 1917.

## Neighboring Criticism

Reinald Werrenrath had a rather unique experience last week while rehearsing with his accompanist, Harry Spier, at the home of the latter on University Heights, New York City. As this is within a few blocks of Mr. Werrenrath's house on University avenue, the baritone frequently runs over for an hour of practice. Mr. Spier's unfriendly neighbors have been heard to express their dislike for these hours of practice, and have manifested it in various forms. Several times they have played the piano in an attempt to drown Mr. Spier's accompaniment, and at other times they have put their talking machine on the porch, pointed it Spierwards, and played the loudest record in their possession.

On the occasion mentioned above, as Mr. Werrenrath was walking up the porch stairs, a diminutive member of the family was heard to remark: "Say, there goes the singer



THEODORE SPIERING AND HERBERT DITTLER NOT TALKING SHOP.

Master and former pupil—now one of the most successful violin teachers in New York—enjoying a friendly visit at the former's summer home at Elizabethtown, N. Y. Mr. Spiering will return to New York on September 17.

again; let's get the machine going and put on that new patriotic record; it's good and loud, and ought to kill any old noise." The baritone continued on his way, accustomed to the neighborly criticism, and began singing. After ten minutes' work the machine started in as usual, but so loud that work had to be suspended. "Dixie" was heard shrilling above the drums, and a few measures of "The Star Spangled Banner" given out by the trombones. As the two men listened attentively for what followed, Mr. Werrenrath heard his own voice singing "Flag of My Heart," his latest patriotic record. The small person violently cranking the machine was heard to say, "Guess I got him this time—he stopped."

## Judson House, Tenor, Member of National Guard

Judson House, tenor, is a member of the Hospital Corps of the 23d Regiment, New York National Guard. He spent seven months with his regiment on the Texas border last year and is now "somewhere in New York" and probably will leave for France very shortly.

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Photographs of Rafael Joseffy, two sizes (\$3 and \$5) taken two weeks before the great artist's death.

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### Martha Atwood Baker and Her Successes

New England has the name of being conservative—a reputation which few persons familiar with her processes and traditions are liable to refute. Yet from New England have come many of America's greatest artists, and in the chrysalis of her sectionalism many more are in the making. One of these, whose artistic wings are even now expanding for brilliant flight, is Martha Atwood Baker, a soprano of Boston.

Last season, Mrs. Baker filled successfully ninety-seven concert engagements of wide scope and variety. Endowed with a voice of exquisite quality, trained to the highest expression of her art and equipped with an exhaustive



MARTHA ATWOOD BAKER, SOPRANO, AND FRANCES WYMAN, COMPOSER.  
At the former's summer home at Wellfleet, Mass.

repertoire, she constructed then an admirable foundation whereon to mass the activities of the present season. Mrs. Baker's first fall appearance will be during "Convention Week" at Lockport, N. Y.—one of her many re-engagements. She will sing an all-American group on "Composers' Night," October 4. After this date she will return to Boston, when there will ensue numerous concerts at Lynn, Lexington, Wallaston, Newton Centre and other Massachusetts cities. On October 23, she will give a recital program in Cleveland, Ohio. On December 8, she is to appear on the municipal course at Portland, Me. On January 26, she will be heard as soloist on the Tremont Temple course, Boston—another re-engagement. There follow other bookings well into the spring, when, in April, she is to do Bruch's "King Olaf" with the Lowell Choral Society, Lowell, Mass.

Mrs. Baker has just returned to Boston from her summer vacation, which she spent pleasantly at her native village, Wellfleet, on Cape Cod. The illustration shows her standing beside her cottage there. She is accompanied by Frances Wyman, the composer, whose songs she will feature this season.

### Gilderoy Scott Finds a Genuine Stradivarius

Gilderoy Scott, the English contralto, who spent the summer months around Green Bay, Mich., writes the following to a member of the MUSICAL COURIER staff:

"During one of our lovely tramps and yachting cruises around Green Bay, I came upon what I consider a real find at the lighthouse at Fish Creek, Wis. It is nothing less than a genuine Stradivarius violin, owned by Frank Ducton, the lighthouse keeper's son. You know my father is a recognized connoisseur of Strad violins and cellos in London, and I guess I have inherited his love and interest for fine instruments, and I am, myself, the possessor of a fine Sebastian Klotz violin. I know this Strad to be a fine

instrument. It bears the following label: 'Antonius Stradivarius, Cremonensis, Faciebat, Anno 1691,' with the familiar monogram in a corner.

"Ducton told me it came into their possession twenty-nine years ago as payment of a debt by a traveling sailor-peddler, who had bartered it from an Indian for 'firewater.' Wouldn't you long to know how the Indian got hold of it? A good many violinists have seen it and all have wanted to buy it, but so far Ducton would not part with it, though I believe a deal could be effected with tact. Ducton is a proud Norwegian and a musician in his way, and deserves fair treatment. Strads are so difficult to pick up nowadays that I consider this account of sufficient interest to publish in the MUSICAL COURIER. I am sure it would greatly interest violinists; and a trip to Fish Creek is delightful in itself, quite apart from the object of the visit!"

Miss Scott has returned to Chicago and is ready for her season's work, which she expects will be an exceedingly busy one.

### Brilliant Musicale at Newport

On August 26 a large reception and musicale was given at the Art Association in Newport to the officers of the army and navy stationed at that important military and naval center. The hostesses were Maude Howe Elliot, Mrs. Cornelius Vanderbilt, Mrs. Harry Payne Whitney, Mrs. Arthur Curtis James, and other ladies of the summer colony.

Surrounded by the beautiful setting of the fine old rooms, on the walls of which hung a brilliant exhibit of the late

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Howard Cushing's portraits, with here and there a fine bronze by Manship, Alice Preston, the distinguished soprano, gave a short but stirring recital. Her beautiful voice was never sweeter and fuller, and her exquisite art seemed inspired by the unusual and picturesque surroundings. Miss Hughes, of England, also sang, and Mrs. George Peabody Eustis, of Washington, was at the piano.

The program was the following: "Ave Maria" (Bach-Gounod), "Viens Aurore" (Old French), "Now Sleeps the Crimson Petal" (Quilter), by Miss Preston; "Songs of Old London," by Miss Hughes; "Agnus Dei," with violin, (Bizet), by Miss Preston; duet, "D'un cœur qui t'aime" (Gounod), and "My True Love" (Old English), by Misses Preston and Hughes.

The program ended with Gretchaninow's "Hymn of Free Russia," sung in the original language by Miss Preston, who was enthusiastically received. In addition to the large audience, a number of diplomats were present and their uniforms added to the brilliancy of the scene.

### A New Publication Office

Harold Flammer, who has just opened a music publication office in New York, has associated with him George M. Vail, who, like Mr. Flammer, was formerly in the publication department of G. Schirmer, Inc. Mr. Flammer's

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new catalogue will be devoted largely to songs, and among the composers represented are Mrs. E. L. Ashford, Gaston Borch, Lucien G. Chaffin, Louis Adolph Coerne, C. Whitney Coombs, Carl Deis, Reginald de Koven, Louis Koemenich, Eduardo Marzo, George B. Nevin, James H. Rogers, Bryceson Trehanne, R. Huntington Woodman and Harriet Ware.

### Visanska Gives Benefit Concert at Old Forge

Daniel Visanska, the New York violinist and teacher, gave a concert for the benefit of the Red Cross at the Old Forge, Adirondacks, at the Masonic Temple, Thursday, August 30. He was assisted by Mildred Out, pianist; Mrs. Quinlan, soprano, and Florence Visanska. The concert was a success both financially and artistically and the proceeds were turned over to the Adirondack War Relief Association, which is a branch of the Red Cross.

Mr. Visanska expects to return to New York, October 1.

### Arthur Middleton's Season Looks Good

Arthur Middleton, the popular baritone of the Metropolitan Opera House, has few worries just at the present time. His summer spent at Musicolony, R. I., was a delightful one, with many a "good catch" to furnish the family table with the delicacies of the sea—and his winter and fall



ARTHUR MIDDLETON.

contain many a "good catch" in the way of concert dates for this sterling American singer.

For instance, the month of October contains appearances in Muscatine, Ia., October 9; New Bedford, Mass., (Ellis Course), October 16; Pittsburgh (Ellis Course), October 18; Washington, D. C., joint-recital with Claudia Muzio on Ten Star Series, October 26; New York recital at Aeolian Hall, October 29; Worcester, Mass., (Ellis Course), October 30, and Springfield, Mass., (Ellis Course), October 31.

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**ANTOINETTE SZUMOWSKA  
LEADS SIMPLE LIFE**

Eminent Polish Pianist Finds Rural Environment  
Stimulating to Artistic Endeavor

One of the accompanying illustrations shows Antoinette Szumowska in the act of fastening a bouquet of wild flowers to the door of her summer home at Sutton, Me. The pretty custom has its origin in an old Polish tradition—one of the many that the eminent pianist has brought over from her native land.

Like most great artists, Mme. Szumowska is a nature lover. She finds the rural environment stimulating and the fresh country air unfailing inspiration for both work and play. It is her habit



spends in relaxation amid the beautiful flowers of her garden or in conversation with friends from the adjacent music colony.

One of Mme. Szumowska's favorite pastimes is mushrooming. The second of the illustrations shows her on one of these expeditions. In her hand she is holding a fine specimen of the popular vegetable (or is it a fruit?) and judging by her smile and the size of her basket she evidently has had a successful hunt. Mushrooming really requires consummate artistic skill, and one must be able to



ANTOINETTE SZUMOWSKA.

Mme. Szumowska and her Scotch collie hunting mushrooms at Sutton, Me.

Decorating the door of her summer home at Sutton, Me.

to rise with the sun and, accompanied by her faithful Scotch collie, to fare forth into the dewy morning for a long tramp over the surrounding hills. Then, before the heat of the day has gathered, she returns to her study where she spends several hours amassing a repertoire and preparing new programs for her busy concert season. Other hours, in the cool of the afternoon, she

distinguish the deadly Amanita from the edible variety.

Within a week or two, Mme. Szumowska will return to Boston to begin her fall activities. Her manager, A. H. Handley, predicts for the pianist a remarkably successful season. He is especially pleased with numerous important bookings in connection with her coast to coast tour during the winter months.

**Loudon Charlton Artists**

That there will be no dearth of concert artists so far as Loudon Charlton's office is concerned is indicated by a revised season announcement just issued by that well known agency. There are three prima donnas under the Charlton management—Helen Stanley, Johanna Galski and Julia Claussen.

Mme. Stanley is well known through her singing with the Chicago Opera Company and her tour with the Ellis Opera Company, in which she shared honors with Geraldine Farrar. She will be heard in New York both with orchestra and in recital, while her bookings in other cities extend as far west as Kansas City and as far south as Texas. Mme. Claussen, who long has been a favorite with the Chicago Opera Company, will make her debut as a member of the Metropolitan Opera Company, singing a series of special performances. Gabrielle Gills, the French soprano, who came to America last season under the auspices of the French-American Association for Mutual Art, will again be heard in the recital field, in which she won such marked favor. Other singers on the Charlton list include Caroline Hudson-Alexander, soprano; Mary Jordan, contralto; Nevada van der Veer, contralto; Reed Miller, tenor, and Allen Hinckley, bass-baritone, all of whom are well known in concert and oratorio, and Cecil Fanning and Tom Dobson, both of whom have won unique places as recital singers.

The three Charlton violinists are Eddy Brown, Jacques Thibaud and Francis Macmillen. This will be Mr. Brown's third year in America. He will open the season with a recital in Carnegie Hall, Sunday evening, November 11. Mr. Macmillen is firmly established as a violinist of high attainments. Mr. Thibaud, who returned to this country last season on leave of absence from the French Army, in which he served since the outbreak of the war, has been granted an extension of leave to fill the large number of engagements which last season's visit did not permit.

Pablo Casals, the Spanish cellist, will return in December from his home in Vendrell, Spain, where he spent his summer. He will be heard again in recital and jointly with Harold Bauer, pianist. Mr. Bauer will likewise make an extended tour and give three New York recitals in addition to appearances with the symphony orchestras. Ossip Gabrilowitsch, the Russian pianist, does not commence his tour until January 1, but his time from that date is well filled up to the close of the season, when, as last year, he will give a series of orchestral concerts under his own conductorship. Guiomar Novaes, the young Brazilian, one of the most important pianistic "finds" of recent years, will be heard with nearly every symphony orchestra of importance in the country. Her first New York recital will be given in Aeolian Hall, New York, November 3. Beryl Rubinstein is another young pianist of whom big things are expected.

Two other attractions under the auspices of the French-American Association of Musical Art are Joseph Bonnet, the French organist, and the Société des Instruments Anciens. Both were heard in America for the first time last season. Mr. Bonnet, like Jacques Thibaud, has been granted a leave of absence from the French Army. His stay will necessarily be a limited one, as will also that of the "Ancient Instruments," as Henri Casadeus and his unique organization must return to Europe shortly after the new year.

The Flonzaley Quartet, which has been under the Charlton management since the beginning of its public career ten years ago, will continue to be the star chamber music attraction of this management. The Flonzaleys have re-

peatedly toured the country from coast to coast, and have become as popular in America as for years they have been in Europe. As usual, there will be three New York concerts, the dates being Tuesday evenings, November 27, 1917; January 22 and March 12, 1918. There will be a similar series in Boston and Chicago and single engagements in fifty other cities.

**Formes With the La Scala Company**

Carl Formes, the American baritone, whose appearance in the cast of the "Impresario" last spring recalled memories of his distinguished grandfather, Carl Formes, the famous Wagnerian baritone, has been engaged by Messrs. Berry and Behymer, of Los Angeles, to sing with the La Scala Grand Opera Company, which will make an extensive tour of the Pacific Coast territory during the coming season. Mr. Formes will appear in "Bohème," "Tosca," "Madame Butterfly," "Thais," "Carmen," "Lucia," "Rigoletto," "Trovatore," "Cavalleria," "Pagliacci," "Faust," and "The Bohemian Girl."



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### Hunter College Offers Attractive Evening Courses in Music

The music department of Hunter College, Sixty-eighth street and Lexington avenue, New York, offers unusually attractive and comprehensive courses in its bulletin of information about the evening session. There will be courses in voice, piano, theory (harmony) and the appreciation of music, for most of which college credits will be given.

The course in voice culture consists of individual training in the use of the voice in singing. It includes voice placement, style and interpretation, such instruction as is given in a private studio. This course is of great value to the public school teacher, who although she may not have a good voice, may teach children how to use their voices correctly.

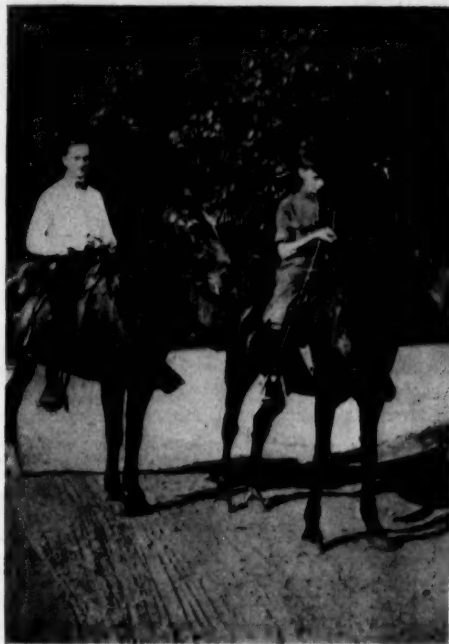
The course in the appreciation of music will consist mainly of a lecture course in opera. This is purely a cultural course and is of value in helping the student to understand and appreciate the great masterpieces. The operas are explained and illustrated at the piano and by records of the world's greatest artists. The students are provided with complete opera scores so that they may follow the music.

The work in theory (harmony) will include the scientific basis and structural elements of music; diatonic harmony; major, minor and diminished triads; chords of the seventh and their inversions; exercises in harmonic succession, and in harmonizing short melodies.

A thoroughly graded and comprehensive course is offered in piano playing, including technic, interpretation and sight reading. The lessons are individual. Registration begins September 27.

### Marcosson Returns to Cleveland

Sol Marcosson, the Cleveland violinist, has returned to his winter scene of activities in his home city after a very successful summer season spent at Chautauqua, N. Y., in teaching, lecturing and conducting. He will open the Marcosson Music School, at 807 The Arcade, Cleveland, Ohio,



SOL MARCOSSON AND HIS SON, JOHN.

at once. Mr. Marcosson is to make several concert appearances in Cleveland and in the vicinity, both as a soloist and in conjunction with his Philharmonic String Quartet. His first out of town recital this season (he is booked for several tours) will be in October at Chillicothe, Ohio. The accompanying picture shows Mr. Marcosson and his son at their daily exercise during the recent visit to Chautauqua.

### Uda Waldrop to Settle in New York

Uda Waldrop, the composer, pianist and accompanist, who has been located in San Francisco, where he was much appreciated for his artistic contributions to the local musical life, has decided to settle permanently in New York and will come to this city about October 1. Mr. Waldrop wrote the incidental music for "Friend Martha," an atmospheric play which had a run in New York recently, and it is understood that the favor with which this music was received induced the composer to turn his thoughts and his activities Eastward. A number of Mr. Waldrop's compositions are to issue from the press very shortly. The artist has been already engaged to appear at the Biltmore Musicales, his first engagement there being with Mme. Namara at a concert to be given with Fritz Kreisler.

### Series of Recitals and Lectures for Young Women's Club of the Oranges

Carrie J. Roff, a well known pianist-teacher of Newark, N. J., is arranging a series of recitals and lectures to be given at the Young Women's Club of the Oranges. The club was founded four years ago and is considered a sort of protégé of the Women's Club of Orange. On September 27, their opening reception will be held in their new club house at 26 South Clinton street.

The young women have set aside Thursday night of

each week for Red Cross work, in which they have taken an active interest. Classes in French and German are in session, besides several others of exceptional educational value. Last spring the dramatic talent of the club was unusually successful in the presentation of "Alice in Wonderland," which was held in the East Orange (N. J.) High School Auditorium.

### Papi and Daddi Prominent Figures at Ravinia

Two prominent figures in the success of the season of outdoor opera at Ravinia Park, Ill., were snapped after



FRANCESCO DADDI (left) AND GENNARO PAPI.  
"Introducing Conductor Papi."

a rehearsal at the beautiful summer park recently, the result being the reproduced picture of Francesco Daddi and Con-

ductor Gennaro Papi. Conductor Papi was one of the principal figures around whom much interest centered throughout the entire season. Signor Daddi is as jovial on the stage as off, as can be seen by the snapshot. As a buffo tenor he has no peer.

### Grace Whistler Is Arranging Middle-Western Concert Tour

Grace Whistler, contralto, has returned to New York from a summer of travel, which included a trip in the Middle West, over the Great Lakes, also a motor tour through Massachusetts and New Hampshire to Maine. While in Chicago and Minneapolis, Miss Whistler arranged for a Western tour, having booked dates rapidly throughout the Middle West.

This will, to all appearances, be one of Miss Whistler's most active seasons. She will do less teaching and more concert work. Miss Whistler has a few dates left for her Middle Western tour. For particulars she may be addressed at her New York studio, 210 Fifth avenue. As usual, she will do a great deal of drawing-room singing, in which she is particularly successful, aside from her oratorio and recital appearances.



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## Eddy Brown—Chess Player

It is not very long ago that Eddy Brown became interested in chess, yet he has already mastered the game



EDDY BROWN AND HIS ACCOMPANIST, L. T. GREENBERG, AT A GAME OF CHESS.

to such an extent that he has become quite a formidable opponent to a skillful player. Although quite infatuated with the game, he never forgets his first love—the violin.

## Mary Jordan's "Chance"

"In Montana, while I was traveling home from the Coast a few weeks ago," related Mary Jordan, in a burst of confidence the other day, "I met a very delightful man. He was a charming character. He told me all about his ranch and his neighbors and the country. Land, he said, was worth ten dollars an acre, and didn't I wish to buy some. I told him I feared I'd have to hurry east and earn some money first.

"Are you married, miss?" he asked. And when I told him I wasn't, he said seriously: 'I want you to meet Bill Lyons, a neighbor of mine. Bill has a cracking good ranch and several thousand head of cattle. He'd make a fine man for you!' And so, when I weary of concert work, I shall take a fast train for Montana and look up Bill Lyons!"

## Lambert Murphy's "Come Back"

That singers and other artists are continually asked all sorts of unanswerable questions long has been recognized as a fact. It remained for Lambert Murphy to be confronted with a most unique query. At the recent May Festival held in Oberlin, Ohio, after a long and arduous rehearsal of "Parsifal," Mr. Murphy was on the way to his hotel for a little rest. A young man, evidently a student at the university, recognized the tenor, and accosted him: "Mr. Murphy, I have long been an admirer of your

voice and own a number of your records. Being a student of singing, I want to ask you one or two questions."

"Fire away," said the tenor.

"Well—er—please tell me—er—how do you produce your voice?"

For once the ready wit of the tenor forsook him. The story ends with his own words: "For the life of me I could think of no snappy comeback; I just muttered, 'Blamed if I know,' and beat it for my room before the man had a chance to think of another one."

## Buckhout Back From Newport

Mme. Buckhout, "singer of dedicated songs" (over 100 have been dedicated to her by leading American composers), motored to Newport some weeks ago, the accompanying snapshot showing the ever-youthful singer on the sands of that famous resort. She now has returned to the metropolis and begun work on her "Composers' Musicales," which are a feature of New York musical life. A new song,



MME. BUCKHOUT ON NEWPORT SANDS.

"When We Two Parted" (Byron), has just been dedicated and sent her by the composer, Byrson Trehearne, whose songs will be sung by Mme. Buckhout at a November musicale. August 18, she gave her only song recital of the summer at Cragmoor Inn, N. Y., singing twenty-five of the songs dedicated to her.

## The Joke Is on Ornstein

Here is something which the MUSICAL COURIER translates from Le Canada Musical and which that paper found in Le Cri, of Quebec:

A reader writes us:

ORNSTEIN FIRST OF ALL!

Montreal, August 15, 1917.

To the director of Le Cri:

Le Canada Musical reports that an American musical paper has interviewed several American artists, who express the idea that it would not be rational to send the musicians to the front. I do not understand why American artists should not do their duty the same as all others, and I beg the American government to assure that, above all, it will not spare the futurist composers! A. C.

Yes! The futurists! Ornstein first of all!

## Adelaide Fischer and William

## Wheeler Sing at Camp Dix

Adelaide Fischer, soprano, and William Wheeler, tenor, went to Camp Dix, at Wrightstown, N. J., recently to entertain the soldiers in camp there, and, from reports, they received one of the most enthusiastic receptions ever accorded them by any audience. The program, sung that evening in two different tents, was particularly well chosen for the boys.

## Samuel Gardner "Doing His Bit"

Samuel Gardner, having returned only a few days ago from Estes Park, Colorado, will commence his concert season "doing his bit" by playing for the soldiers at three camps, at League Island, Philadelphia, Fort Salem, New Jersey, staying there for two days and at Cape May, New Jersey.

## Cassinelli in Light Opera

Dolores Cassinelli is another grand opera singer who has gone into musical comedy. She will be the leading soprano of "The Grass Widow," music by Lou Hirsch, libretto by Renold Wolf.

## Paul Reimers Back in New York

The accompanying picture shows Paul Reimers in camp at Lake Champlain, from where he has just returned to New York to resume his recitals throughout the country.

Mr. Reimers has completed a number of new Victor records, among them being "The Old Folks at Home,"



PAUL REIMERS CAMPING ON LAKE CHAMPLAIN.

which he is said to have made as the result of the inspiration he received from Kreisler's Viennese selections, which are similarly appealing in sentimental spirit.

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